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CANTONESE MADE EASY:

A BOOK OF SIMPLE SENTENCES IN THE CANTONESE DIALECT, WITH FREE AND LITERAL TRANSLATIONS, AND DIRECTIONS FOR THE RENDERING OF ENGLISH GRAMMATICAL FORMS IN CHINESE.

THIRD EDITION.

REVISED AND ENLARGED.

BY

J. DYER BALL, M.R.A.S., ETC.,

OF HER MAJESTY'S CIVIL SERVICE, HONGKONG.

Author of 'Easy Sentences in the Hakka Dialect with a Vocabulary,' 'How to Speak Cantonese,' 'The Cantonese-made-Easy Vocabulary,' 'Readings in Cantonese Colloquial,' 'An English-Cantonese Pocket Vocabulary without

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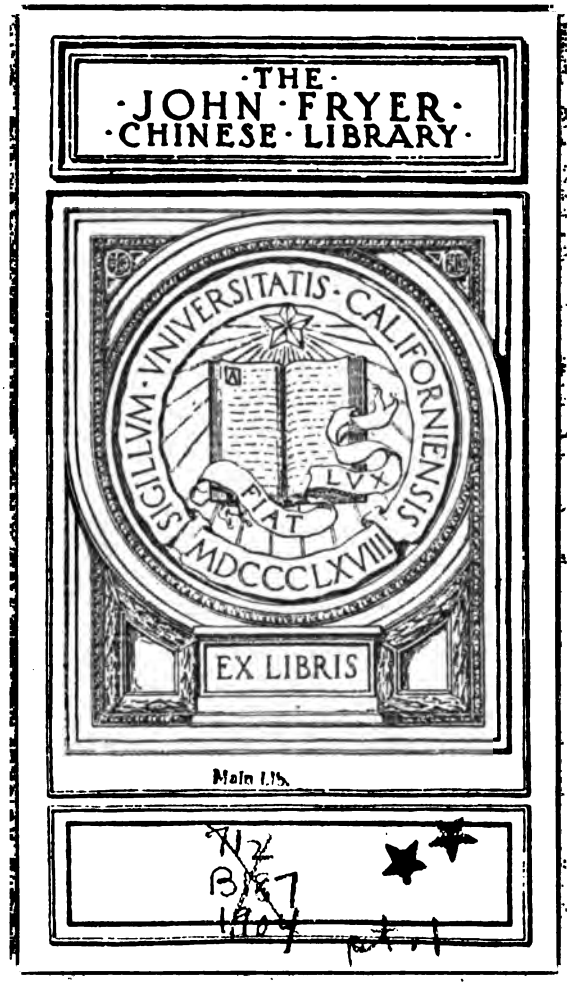

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CONTENTS.

PREFACES.

	Page.
Preface to the First Edition	I
„ „ Second Edition	IX
„ „ Third Edition	XII

INTRODUCTION.

The Cantonese Dialect	XIII
The Correct Pronunciation of Pure Cantonese...	XV
The Tones	XVIII
Methods of Describing Tones	XXV
List of Tones	XXV
Division of the Tones	XXVI
Description of the Tones	XXVI
The Variant Tones	XXX
Marks to Designate the Tones	XXXIV
Tonic Exercises	XXXVIII
Aspirated and Non-aspirated Words	XLV
Long and Short Vowels	XLIX
Pronunciation	LIII
Syllabary	LIV

LESSONS.

Abbreviations	1
The Numerals	2
Lesson I.—Domestic	4
„ II.—General	6

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		Page.
Lesson	III.—General	8
,,	IV.— ,, ...	10
,,	V.— ,, ...	12
,,	VI.—Relationships	14
,,	VII.—Opposites	16
,,	VIII.—Monetary	18
,,	IX.—Commercial	20
,,	X.— ,, ...	22
,,	XI.—Medical	24
,,	XII.—Ecclesiastical	26
,,	XIII.—Nautical	28
,,	XIV.—Judicial	30
,,	XV.—Education	32

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PREFACE

TO THE FIRST EDITION.

THIS little book is meant to supply a want. The Author has heard a beginner in Chinese sadly lamenting the difficulty he had in the use of his phrase-book to know what the Chinese words really meant. Before him and before many a learner, there appear on the opened pages of his book sentences in English and sentences in Chinese. He reads the English and his Chinese teacher reads the Chinese over to him until he learns the sounds. By dint of memory he learns that a certain English sentence is expressed in Chinese by certain Chinese words, which he supposes are the equivalents of the English words; but as soon as he commences to analyse the two sentences—to place them side by side, he finds that there seems to be very little similarity between the two. The one often has more words by far than the other; there are no numbers, no moods, no tenses, or but halting expedients to represent them, which are well nigh unintelligible to him; and the use of his dictionary, at first, affords him but little assistance in his attempts to pick asunder the component parts of a Chinese sentence, for either he does not find the word that is given in his phrase-book, or he is embarrassed by the multiplicity of renderings for one word.

Arrangement of this Book.

In some of the first books in Cantonese and English by the veteran sinologists, this difficulty was in a great measure met by a literal as well as a free translation being given of the Chinese. The Author has resuscitated this old plan and trusts it will be found of service. In some cases it will be found, however, that it has been well nigh impossible, on account of the idiomatic differences of the two languages, to give a perfectly intelligible and literal rendering of the Chinese; for it sometimes happens, as GEORGE MACDONALD well remarks, that:—'It is often curious how a literal rendering, 'even when it gives quite the meaning, will not do, because of the different

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'ranks of the two words in their respective languages.' *(Adela Cathcart*, p. 34.) Yet, with the object of pointing out the connection of the different words and their respective places in the sentence, even a poor literal translation will assist the learner far better to grasp the construction of the sentence and the real meaning of the words than a free translation, which must necessarily often be but a paraphrase of the Chinese.

When two or more English words represent one Chinese word, the Author has, in the literal translation, connected them by a hyphen, and the same holds good of the Chinese and English. Any exceptions to this are so plain that there is no necessity to make any note of them.

The fault of most phrase-books in Chinese is the multiplying Chinese words in a sentence; especially do such books delight in a redundancy of particles; one is almost sickened by a glance through some of the phrase-books in use where ˊko koˋ, ₒni koˋ, keˋ, and many other particles are brought in at any time and every time to the detriment of the learner's fluency in speaking. The consequence of this fault is that learners pile up the component parts of a sentence until the outcome is something wonderful to hearken to, and more like a foreign language than good Chinese. The Chinese are fonder of expressing themselves in a terse and concise manner than most book-makers represent them as doing. Redundant words are cut out of good Chinese colloquial with an unsparing hand: and it would be a good thing for a learner to lay it down as a general rule that if it is possible to express his meaning with few words, he should do so; for though to his own ear the addition of words may make the meaning plainer, it has probably a directly contrary effect on a Chinese ear.

Compare:—

ˇNéí ˏlaí tòˋ ₒni shüˋ kʻapˌ ˊpéí ˊko koˋ ˏshü kwoˋ ˇngo ˊtʻaí kínˋ ˏlá.

and

ˏLaí ₒni shüˋ ˊpéí ˊko pòˋ ˏshü ˇngo ˊtʻaí.

There is often also no distinction made in phrase books between the colloquial and book language: immediately after a sentence which would be understood by any woman or child comes one so bookish that if the learner were to attempt to air his newly-acquired knowledge, thus obtained, out of the range of his study or of the ears of his erudite teacher, he would find his talk utterly unintelligible to the mass of his hearers. In short, a hotchpotch of anything and everything is thrown together, mixed and pure, Cantonese and provincialisms, and the result is a phrase-book.

Many of the simplest and commonest forms of expression are entirely omitted even in books of considerable size where want of space could be no excuse.

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There is often also apparent in these books an evident attempt to *put* the English sentence, which the compiler chooses, into Chinese, ignoring often to a great extent the simple fact that the idiom is essentially English; and the result is a sentence composed of Chinese words, which is either constructed on an English idiom wholly foreign to the genius of the language, or stilted in order to convey the whole meaning of the English sentence into Chinese; or else the two sentences are not the counterparts of each other, and the learner is misled.

Knowing these defects, the Author has endeavoured to avoid them.

It appeared to him that a compiler should endeavour above everything else to have his Chinese perfect and readable, or *shun*, as a Chinese would term it, and then try his best to render the Chinese into English. Under such conditions there is more likelihood of getting good Chinese into our phrase-books than when the opposite plan is tried.

Daily intercourse for nearly a quarter of a century with all classes of Chinese in their daily life, and years of daily contact with all grades of Chinese in the course of his official duties, where no attempts, or but few, are made to adapt themselves to the foreign ear, have placed him, he believes, in an exceptionally favourable position to hear and note the different idioms of good Cantonese. He has endeavoured to embody a number of them in this book, which, if it meets with a favourable reception, might induce him to attempt something more pretentious on a future occasion.

Nothing, he hopes, will be found amongst the fifteen Lessons but pure good colloquial; and from the examples given in that part of the book, as well as in the part which follows, the learner will be able to frame other sentences.

In learning Cantonese the learner should aim first at acquiring such common idioms and such words as to make himself understood by even the illiterate class, for then all classes will understand him. Starting in this manner he will lay a good solid foundation for his colloquial, which will stand him in good stead all through his stay in China. After this foundation is laid he can easily acquire the mixed colloquial, composed principally of what he has already learned, and partly of book terms; and if he has previously pleased the illiterate ear, qualify himself to please the fastidious taste of the scholar. Though there is no hard and fast line between these two forms of colloquial, as they merge more or less into each other, there is still a distinction. And the learner should keep this distinction in his mind and ask his teacher whether any new phrase he comes across is colloquial or not. Without this precaution he will find himself talking in a most ridiculous style, at one breath, as it were, using Johnsonian words and pure English.

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In most, if not all, phrase-books the tones seem to be a thing of secondary importance. If the compiler carefully gives the tones, as he finds them in his dictionary, he congratulates himself on at least stretching a point. As a general rule, no attempt is ever made to give the tones as they are spoken, or, when the attempt has been made, the compiler has had so little idea of the frequency of difference between colloquial and book tones that his attempts to point one or two out have not been of the practical use they might have been. It is one thing to read a book and utter all the tones correctly, but quite another thing to explain to a Chinese the contents of a few pages thereof, and if the speaker sticks to the same tones in speaking as in reading he will not find all he says is understood. It is, the Author believes, an ignoring of this fact that often spoils foreigners' Chinese. The awkward thing about ignoring these tones in books, for the use of those who wish to learn to speak Chinese, is that the learner attempts to say the word in the tone that he sees it marked in his book or dictionary, the consequence being that he systematically mispronounces it, while if the tone were marked properly, he would at least attempt to pronounce it properly.

The colloquial tones in this book are given instead of those used in the book language.

It will be noticed that occasionally the tones of one word are different in different connections.

Learners may at once make up their minds to the belief that there are more tones in the Chinese than many of the old scholars will give credit for. The *chung yap* is introduced in this phrase book. The man who pretends to doubt its existence may as well confess at once that he knows nothing about differences in tones; it was well known by one or two of the older sinologists in olden times, but was well-nigh forgotten until unearthed recently. There, perhaps, is more excuse for the scepticism that exists about some of the other tones, though there can be no doubt as to their existence. * *

* * * * * * * *

Instead, then, of only eight tones in Cantonese, it is the fact that there are sixteen well-defined tones at least, and possibly one or two others as well, affecting only a very few words. This last need not, however, trouble the learner at first. It is well that he should know at the same time that he must not attempt to fit every Chinese word into the only tone, perchance, assigned to it by the dictionaries. Cantonese will not be confined in that way, and much of the poor pronunciation of Chinese in the past by Europeans is on account of their persistent attempts to pronounce all Chinese words as if they must belong to one or other of the eight or nine tones their dictionaries told them about. Get a good teacher, then copy him exactly, no matter what your dictionary may say about the tone of the word; for it is

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important that the beginner, who wishes to do more than just run a chance of being partially understood, should pay particular attention to these important tones, though at the same time let him not run into the other extreme of hesitating before he utters a word to think what tone it should be in. If he can manage to get fluent in Chinese idioms, an occasional mistake in the tones is not of such vital importance, though to be deprecated.

Grammar.

The Directions for rendering English Grammatical Forms and Idioms into Chinese and *vice versâ* will, it is hoped, prove of service in enabling the beginner to form a conception of the mode in which English grammatical forms may be rendered in Chinese, a language which at first sight appears to be devoid of all grammar. The construction of the component parts and the building up of the sentence from its component phrases will also appear to a certain extent.

The notes are not exhaustive, but it is hoped that they are of sufficient variety and length to give the learner such an idea of the construction of the colloquial, and of many of its idioms, as to enable him to avoid egregious errors.

So little has been attempted in this way hitherto, that it is with considerable diffidence one makes the attempt to lay down instructions, when hitherto the learner has generally had to bungle on as well as he could himself.

It is hoped, however, that the experience of one who has made the study of Chinese a life-work will not prove useless to the beginner.

The study of Chinese is sufficiently difficult to make every little hint a desideratum.

Final Particles.

The Final Particles are most useful little words, quite altering the whole force of the sentence when differently applied. These little particles at the end of a sentence are often put to a dreadful martyrdom in beginners' books. The student must not suppose that, because they are so plentifully sprinkled over the pages of his book, he cannot close his mouth without enunciating one or two of them, as he would punctuate each of his written sentences. They are, in fact, often left out, with advantage ; but when left out, to make up for their absence, the voice lingers often on the last word in the sentence longer than it would otherwise do, and with a peculiar intonation and rising inflection, going, in fact, into a Rising Tone. At other times it goes into the variant of the Upper Even Tone, the tone taking often the place of the final, though at the same time these tones are often used with finals as well.

Too little attention has been paid to them hitherto. Our dictionaries do not contain all that are in use. A list appears of as many as the compiler

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has been able to discover up to the present time with their tonal variations; but it is not at all improbable that there are more to be discovered. Nearly half of this list is not to be found in the dictionaries. If the finals used in the different dialects and sub-dialects of Cantonese were included, the list might be made of an enormous length, as, for instance, in the Shun-tak dialect, to mention a few instances amongst many, we have the finals, *téi*, *tí*, and others, besides those in use in pure Cantonese.

This is, however, not the place to go into a dissertation on the finals, but the hint may be of use if taken advantage of, for there are a great many more shades of meaning to be expressed by a proper use of these little words than most Europeans have ever dreamt of.

Chinese Characters.

The Chinese characters are given more as a guide to the teacher than for use by the beginner. If the latter can and will take advice it is this:—Don't trouble yourself with the character, or the book language at first. If you will learn the characters, learn them out of the colloquial books for the first year, and then, when you are tolerably proficient in colloquial, a knowledge of the book way of expressing what you have already acquired in colloquial will not be apt to confuse you, or spoil your colloquial.

One thing at a time is enough. If you wish to speak Chinese well, learn to speak it before you learn to read it. A Chinese child learns to speak his native tongue before he learns to read it; and yet we, go-ahead Westerners, think we know better than Dame Nature, and insist on learning two languages (the book language and the colloquial) at the same time—two languages which, be it remembered, are so alike and yet so dissimilar as to create no end of a confusion in the tyro's brain. The result is that we produce but few good speakers of Chinese.

Above all things let him who would speak Chinese not be ashamed to talk whenever he has a chance. Air his Chinese at all times: it will get musty if he does not. What does it matter if he does make mistakes at first? If he finds he is not understood when he puts a thing in one way, then let him put it in another. He should try to get up a pretty extensive vocabulary of apparent synonyms, and by experience and experiment he will learn what words are best understood by different classes of people, and what are the right words to use. Of course all this implies a great deal of patience; but if a man has no patience, he had better not come to Far Cathay.

Orthography.

The orthography is WILLIAMS's with the exception of some slight variations where necessary.

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The classes of variants are given below, so that the scholar may find no difficulty in using WILLIAMS's Tonic Dictionary or EITEL's Chinese Dictionary.

In this book.	*In Williams' and Eitel's.*
éí	í (or i in Eitel's.)
ō	éu
ōü	ui
wú	ú
wúí	ui
yí	í (or i in Eitel's.)
yü	ü

If the beginner would be a good speaker, let him not follow the pronunciations given in Dictionaries if he finds such to clash with that of his teacher, provided he has a good one, but imitate the latter. Let him remember:—

1st. That the dictionaries have been made by Europeans to whom Chinese was not a native tongue, and that consequently they are not free from errors.

2nd. Also let him remember that at the best it is but a halting expedient to attempt to represent Chinese sounds by the letters of an alphabet, which, as we are accustomed to use them in our own language, are never in every case capable of producing the identical Chinese sound.

3rd. Let him also remember that some of the Chinese assistants that Dictionary makers have depended on for their pronunciations, were not pure Cantonese speakers.

These several reasons will be sufficient to assure him of the necessity for adhering to the above advice; and when he becomes a proficient in the use of this beautiful (when spoken in its purity) language, he will see an additional reason in the miserable pronunciation of some Europeans, who have considered their dictionaries wiser than the Chinese themselves; and he may be gratified by being told by the Chinese that his pronunciation is clearer and better in many respects than many a native's.

In conclusion, the author may express the hope—a hope that has actuated him throughout the preparation, that this little book will prove a help in the study of a tongue which he has known and spoken from his earliest infancy. Should it prove of assistance to those who, unlike him, have not been able to avail themselves of the easiest and best mode of learning it, he will be proud that these efforts have proved capable of assisting those who desire to acquire a knowledge of this, one of the finest and oldest languages in China.

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His thanks are due to Mr. H. A. GILES of H. M.'s Consular Service for again permitting him to make use of his arrangement of sentences and the plan of his book, as far as the first part of it is concerned, which it will be seen he has considerably enlarged upon.

Mr. A. FALCONER, of the Government Central School, Hongkong, has also kindly assisted him in correcting proof sheets.

* * * * * * * *

After having written out the whole of the lessons, and while they were in the press, the compiler's attention was called to Mr. PARKER's orthography as applied to the Cantonese: and finding that in one instance it supplied a want that he had felt, and that in another instance it represented a sound which had not been brought out clearly, his spelling in both these instances was modified in conformity with Mr. PARKER's system. He cannot endorse Mr. PARKER's attempts in their entirety (his attempts to rid the orthography from diacritical marks do not always appear to be the best); especially all the conclusions he arrives at as exemplified by his orthography, that is to say, if he understands what the spelling always refers to, but unfortunately his syllabary is printed without any Chinese characters, so that one scarcely knows what word the new combination of letters always represents. Finding that in certain cases Mr. PARKER's was an improvement on the current orthography, other cases have also been referred to Mr. PARKER's syllabary, and the author must acknowledge occasional assistance he has derived from such a reference while working by the guidance of his ear to free himself from the, in too many cases, barbarous and incorrect spellings used by the dictionaries. He has been pleased to find, on reference to Mr. PARKER's syllabary, that he also had arrived in the majority of instances at the same conclusions that the author had. This, he trusts, will give more confidence in the accuracy of those sounds represented by Mr. PARKER and himself to those who may be inclined to look with suspicion upon and doubt the propriety of any change, however simple, in the admirable adaptation of Sir WILLIAM JONES's system of spelling made in his younger days by that venerable and learned sinologist, Dr. WILLIAMS.

J. DYER BALL.

HONGKONG, 1883.

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PREFACE

TO THE SECOND EDITION.

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It is now rather more than four years since the first edition, of five hundred copies, of this book was published. Uncertain of the success of the venture at the time the pamphlet was but limited in its scope. The disposal of the first edition and the approval the book has met with has led the author to issue a second edition of the same work, which, though running on the same lines as the first edition, has been considerably enlarged. The first part, that containing the fifteen lessons, may at first sight appear to be the same in the two editions, but though the same number of pages are occupied, it will be found that there are many more sentences in this part of the book than formerly. Great care has also been exercised in a careful revision of the lessons, and here the author must acknowledge the great assistance rendered to him by the Hon. J. H. Stewart Lockhart, C.M.G., who kindly volunteered to assist him.

In the second, or Grammatical portion, it will be seen that thirty-six pages are added. A new table of the Classifiers has been drawn up, from which it has been attempted to exclude words not rightly entitled to the name of Classifiers, though often so called, and these words have been placed in a list by themselves. A better table of the Personal Pronouns has also been prepared. An important addition has likewise been the lists of the idiomatic uses of verbs, and other additions, it will be seen, have been made, all of which the author trusts will make the book more useful. The old matter has also been revised.

A new feature appears in the shape of an Index to the Second part, which will no doubt render reference to passages sought for easier than with the help of the table of contents alone, which is still retained. In the Introduction the tones have been more fully treated.

It has been the author's endeavour in what may be called the Grammatical portion of the book not so much to lay down Grammatical Rules describing the structure of the language irrespective of its analogy to other

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languages; but it has been his aim so to word these rules as to show the learner the difference between his native language and that he is endeavouring to acquire, for in detecting the points of resemblance and difference between his own language and one foreign to him will he be the better able to appreciate the similarity and dissimilarity between the two languages. It is but a waste of time to draw up a Chinese Grammar on the same lines as an English Grammar; such Grammars are useful to those who wish to learn the structure of their own language, but to those who already know something of the Grammar of one language this knowledge is best utilised by being used as a vantage ground. The knowledge already acquired is compared with what it is desired to acquire. The mind instead of being burdened with going over old ground has its powers left free to tabulate the new knowledge under the two heads of 'the same as I learnt before, I do not need to trouble about that,' and the other head of 'this is different from what I learnt before, I must try and remember this.'

Any learner who desires to acquire a new language, if he wishes to make any progress, must consciously or unconsciously thus tabulate his knowledge. If it is not already done for him in the books he uses, his time is taken up with wading through a mass of rules and examples to pick out what is new to him. His time is saved and the acquisition of the language rendered easier if it is done beforehand for him.

Exception has been taken by one or two to the use of the literal translation of the Chinese into English on account of its barbarous nature, but its manifest advantages to the beginner are so obvious, not only theoretically but in actual practice in the use of this book, that the author's predilections in its favour are confirmed. As to its being barbarous, what does barbarous mean? Simply that anything is outside of our pale of civilization and customary mode of expression, etc. A literal translation of any language into English proves more or less barbarous: this is even true with regard to the classic languages of ancient Greece and Rome.

As a hint to the use this literal translation may be put, the following passage is given from an essay by PROCTOR with regard to the use of literal translations, such as the Hamiltonian method is based on, the literal translation employed by the author of the present work being very like those. Mr. PROCTOR says:—'Take then first * * a passage * * and go carefully over it, word for word as it stands. * * * Next, read it over several words at a time. After this, read the English through alone, and then turn to the original, and read that through. You will find that by this time you can read the original understandingly. Take the passage next * * and turn it into English by a free translation—not too free, but just

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free enough to be good English. Now follows what in practice I found the most improving part of the whole work. Make a word-for-word translation in the exact order of the words in the original, and note what this tells you of the character of the idiom and also of the mental peculiarities of the nation who * * own the language you are dealing with.' (*Miscellaneous Essays*, by R. A. PROCTER.)

J. DYER BALL.

HONGKONG, 1887.

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PREFACE
TO THE THIRD EDITION.

A NUMBER of years has now passed since the second edition of a thousand copies of this book was published, and it has been out of print for some time. The author regrets the long delay and the impossibility of providing the numerous students with this *vade mecum* before now.

Some additions, it will be noticed, have been made to this edition. Attention has been most fully called to those most important tones—the variants, which form a part of the very language itself; and whose very existence has been most grudgingly acknowledged by foreigners—the cachet of recognition being still largely denied them, and yet it is impossible to speak Chinese (Cantonese) correctly without constantly using them. A book might be written on their uses and occurrences.

It being so absolutely necessary to employ the correct titles and forms of address when speaking to natives of different status, or when speaking of one's own countrymen of different social standing, a list of forms of addresses, used in conversation with the persons themselves, whether relatives or strangers, and modes of mentioning them when talking about them, is one of the new features in the present edition. It must tend to a still further lowering of the Chinese idea of the 'outside barbarian' to hear his fellow-countryman style one of their own officials simply *sín sháng*, when he is entitled from his position to be spoken of as *lò ye*, *tái lò ye*, or *tái yan*, to say nothing of the disuse of respectful terms for relatives.

Another list is that of words of the higgledy-piggledy order, very commonly used, but very few of which appear in our dictionaries of the Chinese language.

It is hoped that these and other additions and alterations will tend to make the book even more useful in the future than it has been in the past.

J. DYER BALL.

HONGKONG, 1902.

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INTRODUCTION.

THE CANTONESE DIALECT OR LANGUAGE.

An impression appears to have got abroad that Mandarin is the language of China, and that Cantonese and the other languages spoken in China are but dialects of it. The impression is an erroneous one. One might as well say that Spanish was the language of the Iberian Peninsula and that Portuguese, as well as the other Romanic languages spoken elsewhere, were dialects of it. There is no doubt that, as with Spanish in the Peninsula, Mandarin in some one or other of its various dialects is the language of a large portion of China (say of thirteen out of the eighteen provinces), but no less is Cantonese in some one or other of *its* numerous dialects the language of a great many of the inhabitants of the two provinces of Kwangtung and Kwangsi, (which two provinces have a population roughly stated to be equal to that of England). It is true that the Mandarin is used as a *lingua franca* in all official courts and Government offices throughout the whole of China; but though more than five hundred years ago, for a considerable time in English history, French was the Court language of England, yet there was an English language, though it may have been despised by those who knew nothing but French.

One of the unfortunate things about terming these different languages in China dialects, is to lead those who know nothing of the subject to suppose that Cantonese is merely a local *patois* differentiated from the Mandarin by dialectic peculiarities, and that those who speak it differ as far from what is generally supposed to be a correct method of speaking their native tongue, as a Somerset man or Yorkshireman who speaks his native dialect does from an educated Englishman, who, by virtue of his education and culture, has sunk all the peculiarities of pronunciation which inevitably point out the illiterate countryman.

In fact, the Cantonese is more nearly akin to the ancient language of China, spoken about 3,000 years ago, than the speech of other parts of China. It is more ancient itself than the other so-called dialects of China, and to

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prevent any false ideas of its importance the following extract is given from the Preface to DOUGLAS' Dictionary of the Amoy language, the statements in which are equally applicable to Cantonese. It is as follows, viz.:—

'But such words as "Dialect" or "Colloquial" give an erroneous conception of its nature. It is not a mere colloquial dialect or patois; it is spoken by the highest ranks just as by the common people, by the most learned just as by the most ignorant; learned men indeed add a few polite or pedantic phrases, but these are mere excrescences, (and even they are pronounced' according to the Cantonese sounds), 'while the main body and staple of the spoken language of the most refined and learned classes is the same as that of coolies, labourers, and boatmen.

'Nor does the term "dialect" convey anything like a correct idea of its distinctive character; it is no mere dialectic variety of some other language; it is a distinct language, one of the many and widely differing languages which divide among them the soil of China. * * *

'A very considerable number of the spoken languages of China have been already more or less studied by European and American residents in the country, such as the Mandarin, the Hakka, the vernaculars of Canton and Amoy, and several others. These are not dialects of one language; they are cognate languages, bearing to each other a relation similar to that which subsists between the Arabic, the Hebrew, the Syriac, the Ethiopic, and the other members of the Semitic family; or, again, between English, German, Dutch, Danish, Swedish, etc.

'There is another serious objection to the use of the term "dialect" as applied to these languages, namely, that within each of them there exist *real dialects*. For instance, the Mandarin contains within itself three very marked "dialects," the Northern, spoken at Peking; the Southern, spoken at Nanking and Soochow; and the Western, spoken in the Provinces of Szechuen, Hoopeh, etc.'

It may be stated that it is as absurd for any one who intends to reside in Hongkong, Canton, or Macao, and who wishes to learn Chinese to take up the study of Mandarin, as it would be for a German, who was about to settle in London, to learn French in order to be able to converse with the English.

Cantonese has its 'real dialects,' some of which are spoken by tens of thousands, or hundreds of thousands of natives, and which if they were spoken by the inhabitants of some insignificant group of islands in the Pacific with only a tithe of the population would be honoured by the name of languages. These 'subordinate dialects' of the Cantonese are again subdivided into many little divisions spoken in different cities or towns, or groups of cities, towns, and villages where

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peculiar colloquialisms prevail. Some of these dialects of Cantonese are as follows, viz. :—

The San Wíú	The Hōng Shan	The Fá Yün	The Shíú Hing
,, San Ning	,, Shun Tak	,, Ts'ing Yün	,, Yōng Kong
,, Yan P'ing	,, Há Pún Yü	,, Sám Shöü	,, Lín Chaú
,, Hoí P'ing	,, Tung Kwún	,, Ts'ung Fá	,, Shíú Kwán
,, Hok Shán	,, Waí Chaú	,, Shōng Pún Yü	,, Ying Tak

Besides these there are the dialects in the Há Sz Fú, The Lower Four Prefectures of the Province.

The correct pronunciation of pure Cantonese.

So far is this minute sub-division carried that even in the city of Canton itself, the seat and centre of pure Cantonese, more than one pronunciation of words is used; the standard, however, being the Saí Kwán wá, or West End speech, to which the learner should endeavour to assimilate his talk. It has been the author's endeavour to give this pronunciation, or, at all events, the Cantonese, and the students of this book may take it as a fact that it is Cantonese, and pure Cantonese, that is given; and that where the author has corrected the orthography of WILLIAMS and EITEL it is because this orthography in such cases does not represent pure Cantonese, such, for instance, as in the spelling of the whole series of words 女 *nöü*, 去 *höü*, etc., which these authors give most unfortunately as *nü*, *hü*, etc., such sounds being abominable Cantonese—not pure Cantonese at all, but Saí Chíú Dialect or some other wretched dialect, notwithstanding they have the sanction of such sinologues as WILLIAMS, EITEL, and CHALMERS. Those who know Chinese thoroughly will know that the author is throwing no slur on the masterly scholarship displayed by these men when he says that their pronunciation of Cantonese, as shewn by their orthography, in many instances is neither pure nor correct.

It is a great pity that Dr. EITEL, in his new Dictionary, has not followed the lead of good speakers of pure Cantonese instead of perpetuating the mistakes of Dr. WILLIAMS—mistakes due partly to the implicit following of a Chinese author's ideas of pronunciation, and mistakes more excusable in the olden days than at the present time.

To those who are inclined to be suspicious of any change in an established orthography of Chinese by Europeans, the fact that the author is not alone in this changing of the mode of representing another class of sounds may give more confidence to their acceptance of it, and to those who know Mr. PARKER'S wonderfully acute ear for Chinese sounds the following extracts may help to confirm their acceptance of such changes.

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'The only place where a really short *e* comes in, * * is in the diphthong *ei* (as in feint * *). This sound is * * actually ignored by WILLIAMS in favour of *i*, as in the English *thee*, a Cantonese sound which only exists in one or two colloquial words such as *mi*, *ni*, etc.' *China Review*, Vol. 8, p. 364.

And again, 'but, unfortunately WILLIAMS uses *i* to represent both the *ee* and *ei* as in feel and feint.' *China Review*, Vol. 8, p. 365.

He again says in a paper on 'the Comparative study of Chinese dialects,' published in the transactions of the North China Branch of the Royal Asiatic Society: 'In Dr. WILLIAMS' dictionary again, several classes of vowels existing in theory, according to the standard *in nubibus*, encumber the work, when one vowel would have stood in each case for them all. One of the nine regular tones, too, is entirely ignored; and the whole class of colloquial tones called the *pín yam*, which form so striking an element of quasi-inflection in the pure Cantonese dialect, has been completely overlooked. Dr. EITEL, in his corrected edition of the same Dictionary, has introduced the ninth regular tone, but he likewise, instead of adhering steadfastly (as did Mr. WADE in the case of the Metropolitan Pekingese), to the Metropolitan Cantonese, has, by overlooking these colloquial tones, once more lost the opportunity of firmly establishing another standard dialect.'

The opinion of another enthusiastic student of Cantonese, than whom it is difficult to find one showing greater zeal in all matters connected with the language, (the author refers to The Hon. J. H. STEWART-LOCKHART, C.M.G.), likewise says:—'It is much to be regretted that Dr. EITEL's . . Dictionary, though excellent in many ways, has not modified the spelling in WILLIAMS'.' *China Review*. Vol. X., p. 312.

The matter resolves itself into simply this, whether we are to go on perpetrating mistakes by accepting the orthography of WILLIAMS and EITEL *in extenso*—in every minute particular, when it is a well-known fact by those who speak pure Cantonese that this orthography in all its particulars is not pure Cantonese by a long way, but is mixed up with local pronunciations, or whether we are to try to get an English transliteration of Chinese sounds, which shall attempt to approach as near as possible to the standard Cantonese, that spoken in the city of Canton itself. That such attempts may be open to partial failures in some particulars none knows better than the author himself, but because the matter is a difficult one to tackle there is no reason why we should go on in the old ruts. They are getting rather worn out now after half a century of use and it is time that better ways were followed.

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A curious argument is sometimes used as a reason for not conforming to a standard—a real standard and a pure one—namely, that it does not much matter as long as they, the Europeans or Americans, who speak Chinese are understood. In this argument it is taken for granted that they must be understood, but they are often not.

A good story is told of an Englishman in Russia coming across a Russian, who accosted him in broad Yorkshire to the astonishment of the Briton, the Russian being under the impression that he was conversing in good English, he having availed himself of the services of an Englishman to learn his, the Englishman's, native language, but unfortunately the teacher spoke a dialect, Yorkshire, which is not now considered pure English.

This is bad enough, but supposing the Russian, instead of learning from an Englishman, had used books to acquire the language, and that these books had taught him to invariably leave off the initial *h*, as cockneys do; to pronounce the *s*, as if it were a *z*, in imitation of the Somerset dialect; to pronounce the article *the*, as if it were a *t* alone, in imitation of Yorkshire; and to pronounce every word like *bay*, *day*, *fay*, *gay*, *hay*, *jay*, *lay*, *may*, *nay*, *pay*, *ray*, *say*, *way*, as if they were spelled *be*, *de*, *fee*, *gee*, *he*, *ge*, *lea*, *me*, *knee*, *pea*, *re*, *see*, *we*, and other mispronunciations of the same character. What a delightful hotch-potch this would be! This then may give an idea of what results ensue in Chinese from the orthography of some of the books that are now in use by Europeans for learning Chinese.

What would be thought of an argument to the effect that it mattered little to the Russian, as many English dropped their *h* all through the length and breadth of the land, that likewise numbers of genuine Englishmen pronounced the *the* as *t* alone, and that there were not a few that pronounced the *s* as a *z*, and that the other mispronunciations were also in use in English?

And yet the same style of argument is used with regard to these dialectic pronunciations of Cantonese by some book makers.

The following statement by Mr. PARKER is conclusive on the point, except to those who are prejudiced against any conclusion except their own:—'The argument so frequently used that, in the presence of so many conflicting forms of Cantonese it is unwise to make a special study of one, ought to condemn itself without demonstration to every logical student, apart from the obvious fact that the dialect of a metropolis, as spoken by the most highly educated classes, is *primâ facie* more likely to be a standard and to be more widely known than a dialect spoken by less educated persons in the country, or in a town less thickly populated than the metropolis.'—*China Review*, Vol. 8, p. 367.

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THE TONES.

Regarding the Tones one writer says, 'It is not true that the tones are an attribute belonging to monosyllabic and isolating languages only. Every language may be said to have certain tones, recurring under certain conditions; only they are more pronounced in some languages than in others, and they are undefined and fluctuating until science gets hold of them and they are codified. The accents of the Vedas, it appears, like the Greek accents, were real tones in the Chinese sense, that is to say they marked not only the stress of the voice, but also its pitch and inflection, and in our modern European languages, when attention is paid to correct pronunciation as in works on elocution, the rise and fall of the voice is carefully indicated.

'In their inception the tones must, I think, be viewed as a physiological phenomenon; in their progress they are conventional, and may in the end become rigid. Languages with a fully developed system of agglutination or inflection, capable of expressing the various relations of logical synthesis, may employ them for psychological purposes, to indicate yet finer shades of meaning or subjective modes not otherwise provided for in the language. In languages of a lower type, which eschew the use of an elaborate formal apparatus or are in advanced stage of detrition, they may serve to do duty as functional marks, either as the result of a spontaneous differentiation or in consequence of the loss of derivative particles. In any case the accent will be the more marked and developed, the poorer the stock of phonetic elements, the feebler the power of composition and derivation, and the more primitive the grammatical structure. And these conditions are fulfilled in the highest degree in the monosyllabic languages.

'With their codification the tones enter upon a new phase of existence. What was first a habit of the individual, or the custom of a community, is now invested with the authority of a law. A new and highly artificial moment begins to operate, and operates the more surely, the greater and the more universal the influence of letters upon society. Its tendency is conservative; its effect to retard further development which it cannot altogether arrest. The system may from time to time adjust itself to the exigencies of the living tongue, but, as a rule, a wide gulf will separate the popular idiom from the language of literature; and this applies as well to the articulation and manner of intonation as to idiomatic peculiarities.'—(A. VON ROSTHORN, Ph. D. in *China Review*, Vol. XXII, p. 448.)

The Chinese utter the words in the right tone, but the majority of them do not know anything about tones, more than possessing the ability without

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being aware of the name of the tones, to pronounce them correctly, just as in English we would give the right emphasis and the right accent to the words in a sentence.

When the native scholars awoke to the idea of the tones and discovered that they, as well as all their countrymen and ancestors, had been using tones all their lives and every time they opened their mouths to speak, they naturally wished to find out the origin of their use. The Shí King, 'The Book of Odes,' one of the Chinese Classics, which book contains 'as in a mirror, the circumstances, the thoughts, the habits, the joys and sorrows of persons of all classes of society in China 3,000 years ago,' affords by its rhymes the means of studying the tones in the earliest period of Chinese history. Dr. A. von Rosthorn says regarding this: 'A great deal has 'been written on the rhymes of the Shih by native authors, and the evidence 'which has been brought to bear upon the subject seems to favour the 'assumption that the tones existed even in the earliest known specimens of 'the language, but that they were used unconsciously and with a considerable 'degree of latitude.' 'The conscious discrimination of the tones and their 'codification were not arrived at until the latter part of the 5th Century, 'A. D. Chou Yu and Shên Yo are the names usually associated with 'their discovery; but it is more probable that they were first observed by 'the Indian missionaries,' to whom 'the tones were not an altogether new 'phenomenon * * * for they had already studied the accents and quantities 'in the language of the Vedas, and these were the elements out of which 'the Chinese tones undoubtedly grew.' As Dr. Edkins says, 'accustomed to 'the unrivalled accuracy in phonetic analysis of the Sanscrit alphabet, the 'Indians would readily distinguish a new phenomenon like this, while to a 'native speaker, who had never known articulate sounds without it, it would 'almost necessarily be undetected.' Dr. Eitel well says, 'As to the number 'of tones at first used and their characteristics, it is perhaps impossible to say 'anything definite.' Minute investigations lead the native scholars to say there were three tones in existence at the time of the Shí King. The departing tone, it is said, not coming into use before the Chau dynasty, or, at least, not before the age of Confucius (551 B. C.).

This departing tone (去聲) was first noticed about A.D. 200—400. We give this statement for what it may be worth. Another Chinese writer considers this tone to have arisen about the fourth or fifth century of our era (Watters's *Essays on the Chinese Language*, p. 95). If this account of the tones at first having been few in number and added to in the course of centuries is true, we get a further step in the time of the Sung dynasty (A.D. 960—1341), when the philologists and lexicographers of those glorious

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days of Chinese literature, (when it attained its acme of excellence), proved that the four tones were divided into an upper and a lower series. In fact, the even tone was described, during the same dynasty, but about 200 years later than the former statement, to be divided into three—upper, middle and even.

It seems to have been left to foreigners to discover during the last fifty years that other tones existed in China besides the eight thus described above; and the credit of finding out the middle entering tone and the colloquial variants in tone is due to non-natives of China, as probably the first discovery of all of the tones in Chinese was made by Indians.

As the tones are the initial difficulty in learning Chinese, it is well that the beginner should have his attention drawn at the very first to them. PREMARE says: 'The mere sounds are, as it were, the body of the character, and the tones are in like manner the spirit.'* This description of the tones, at all events, contains a just appreciation of their importance. And that learned sinologue seems so thoroughly to understand the subject that his further descriptions of the matter form very good answers to the questions: What are the tones; and are they of any importance? To answer these questions let us take, for instance, the word 先 ˏsín, *before*. The sound is represented by the English spelling, *sín* (pronounced *seen*) and the tone by that little semi-circle, but insignificant as that little semi-circle is, yet a right understanding by a native of the word a European wishes to pronounce is as much conveyed by that little semi-circle as it is by the English letters *s í n*. Neglect that little sign and ignore the tone which it stands for, and the native is at a loss to know what the European means to say.

In other words, Chinese words may be compared to specimens, geological, botanical, or what you like, in a museum, and in this museum of Chinese ideas, it is necessary not only that the words, the specimens, should be arranged in cases or classes, similar in general characteristics, such as sound, but the differentiation of one from the other, which is already an accomplished fact, shall be represented in a manner to at once appeal to the ear. The methods of so distinguishing them is by the tones. These are the labels to the words to point out clearly what they are.

Tones then are used in this language, so largely monosyllabic that confusion would ensue but for their use. For example, let us take the sound *sin* (pronounced like the English word *seen*) again. That sound, amongst other ideas in the book language, stands in the colloquial for the words *before*, *ringworm*, and *thread*, but with a separate tone for each word, and

* 'Meri soni sunt litterarum quasi corpus; accentus autem sunt ipsis loco animæ.'
PREMARE'S *Notitia Linguæ Sinicæ*, p. 10.

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written differently in the Chinese character. Now if the word ˏ*sín*, meaning *before*, is pronounced in the same way as *sín*², meaning *thread*, it, of course, is no more the word *before*, but becomes the word *thread*, and *vice versâ*, or if it is pronounced ˈ*sín*, it means *ringworm*, and no more *thread* or *before*, or suppose the word is pronounced in some other tone, which does not belong to any word with that sound, no meaning is conveyed, or, to use an illustration, try to write English without any regard to spelling, and think that *scene* will do for *seen*, or *vice versâ*. It may be imagined how confusing and ludicrous it would be to hear a man talk about *ringworm* when he meant to talk about *thread*. Most ludicrous mistakes are constantly made by those who are just learning the tones, or who will not take the trouble to learn them.

When the learner has tried to speak Chinese for some time he will still find every now and then that something he has said falls flat on the ears of his listener, and see by his blank or perplexed face that it conveys no idea to his mind. In such a case the learner may think himself fortunate if some bystander, guessing at the idea, repeats words in the right tones, when a gleam of intelligence will replace the look of bewilderment on the face of the listener. A criterion of success in learning the tones will be found in the decrease in numbers of such failures in the course of time.

There are other helps it may be noted here, such as some words being aspirated and others not, and the context also helps to the understanding of the word, but, notwithstanding all other helps, the tone is of the utmost importance. As PREMARE rightly says:—'But if the sound simply were pronounced, no regard being had to the tone, or breathing' (the breathing being the aspirate) 'it would be impossible to determine its signification; and indeed, it is the want of attention to this subject which occasions Europeans, after protracted labours devoted to the acquisition of this tongue, failing so often to be understood by the Chinese. They are learned, talented, and industrious, and yet can only stammer, through their whole lives, while at the same time some stupid Caffrarian, in a very short period, learns to speak as well as the Chinese themselves.' *

* The quotation in full in PREMARE is as follows:—'Exemplo sit littera 看 videre; sonus quem ipsi dant sinæ est k'án, spiritus est asper k'an, accentus est rectus k'án, et interdum acutus k'án; atque haec tria, scilicet sonus, spiritus et accentus sunt omnino necessaria. Cum vero sint aliae litterae aliud plane significantes, quae debent eodem modo pronunciari, evidens est quod etiamsi recte dicas k'án, tamen ex circumstantiis, hoc est, ex materia de qua sermo est, et ex his quae præcedunt vel sequuntur, plerumque colligunt sinæ quod vox illa quam profers significat videre. Et quid igitur esset, si duntaxat dicas k'an, nulla habita ratione nec ad spiritum k'an, nec ad accentum k'án atque haec est præcipua causa cur Europæi post tot labores in lingua sinica discenda positos a sinis vix intelligantur. Docti sunt, ingeniosi sunt, attenti sunt, et tamen per totam vitam plerique balbutiunt, interim dum stupidus aliquis cafer (sic) post tempus sat breve tam bene loquitur quam ipsimet sinae.'

PREMARE'S *Notitia Linguæ Sinicæ*, p. 10.

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It is not learning nor talents that are a sure passport to an ability to acquire the tones, but more an ear gifted with, or trained to, a power of distinguishing between musical sounds, or a power of mimicry, a determination to succeed, accompanied with well-directed industrious efforts, which will generally assist a man in his acquisition of the tones. His success is more rapid and certain if he be blessed with a musical ear and a power of mimicry. A man should not, however, give up the attempt to learn the tones from an idea that he is not thus blessed. It is but few men that have not some idea of musical pitch, or the ability, if they will only try, to closely imitate what others say; and the continual attempt to do the latter, or detect the differences between the tones, will materially increase the ability to do both the one and the other, just as a man who exercises the muscles of his arms and legs, etc. in a properly directed manner is able after months of continual practice to pull an oar in a boat, in perfect time and accord with other rowers, in a manner which would astonish those who do not know what training will do. So training in the tones is bound to produce good results. The pity is that people get it into their heads that they can speak Chinese without knowing the tones. You might almost as well expect to be able to speak French without learning the French pronunciation, though do not be led away by the illustration to suppose that tones are the exact equivalent of pronunciation.

But still the question remains, What are tones? It is easy enough to say what they are not; for instance, they are not pronunciation, emphasis, or accent; but the difficulty consists in explaining to a European something which he knows nothing about, something to which there is nothing akin in his own language, or in the languages, which in the course of his education he has learned, be they dead, Classical languages, or living modern tongues, or, if there were, the knowledge of them has been lost.

This being the case it would, perhaps, have been as well, as Dr. WILLIAMS says, if the Chinese name for them, *shing*, had been adopted into our language instead of using a word, such as *tone*, which conveys other ideas to our minds.

It is very much as if a race of mankind, say in the centre of New Guinea, were to be discovered, who had a new sense, that is to say, a sense which the rest of mankind were not endowed with. It would be well nigh impossible to describe this sense to the rest of mankind, who had not seen the effects it produced and what it was, and any attempts at description would be in many cases misleading, for those who heard the description would be inclined to follow the illustrations out in their entirety, and thus misunderstand what was being attempted to be explained to them.

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Tones then may be said to be certain positions or inflections of the voice which are used for certain words, each word having its own tone, or in many cases two, which are used at different times. These positions into which the voice is put for words are various in their character. The position is for certain tones a level or sustained modulation, the difference between the tones belonging to this class being one of musical pitch. For others it is a rising modulation of the voice; as if when a violin bow were being drawn across a string of the violin the finger of the player should slide from a lower note to a higher;—the difference between the tones belonging to this class being in the amount of rising modulation the voice undergoes. Another class, a diminishing, receding modulation of the voice; the difference between the tones comprised in this class being, as in some of the others, a high or low one. And there is yet another class which has been described as an evanescent modulation, the tones in this class being distinguished from each other by the musical pitch.

If the beginner could only put himself into the same position that a child seems to be in when learning Chinese, there doubtless would be no difficulty at all in the tones. A European child in infancy, given equal facilities, learns Chinese, bristling with difficulties as it appears to adults, more readily, and, if anything, more correctly than his or her mother tongue. What is the reason of this? The language is, as a general rule, more natural and logical in its construction, or rather the Chinese mind is more natural and logical in its sequence of ideas, and consequently the Chinese language is more logical in the manner of putting ideas; furthermore, a monosyllabic language, or at all events with regard to Chinese, one which is to a great extent monosyllabic, it is natural to suppose would be more readily apprehended by a child's mind. Besides these two great advantages there is the further advantage of tone, to which a child is naturally inclined, and it is only by education that an infant learns that tone is unnecessary in a European language. A Chinese child never learns this, and, having originally, in common with its European cousin, copied the exact tone in which it hears a word first pronounced, adheres to this original pronunciation of the tone, assisted materially by the fact that it hears this word pronounced in no other way, or tone, while its cousin, the European child, while acquiring its own language, at first adheres to the original tone in which a word has been first pronounced, and persists in this adherence for some time, as a general rule, till it gets confused by hearing a multiplicity of tones given to the same word and eventually finds it is useless to battle for a language in its infant state when his superiors have long ago decided that the language has outgrown its infantile state, and eventually yields to the force of circumstances and, copying the example of his elders, forgets that there is such a thing as tone at all.

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How is it possible for a European adult to place himself in the same position as regards tones as a child would be in? Clearly he cannot place himself in precisely the same position, as he has already the experience of his own and probably other languages, which at the present day are wanting in tones, to mislead him. Let him, however, try and get as near the child's position in this respect, at least, as he can. Listen acutely to the tone that his teacher pronounces a word in, repeat it after him and re-repeat it and go on a hundred times—a thousand, if necessary, till the exact tone has been got, and do this with every new word. More pains are necessary for the adult than for the child, as to the child the tone is everything, while to the adult it is nothing. Repeat the same plan with every new word learned, and surely such infinite pains will not have been spent in vain. Being unfortunately an adult the learner ought also to use his superior abilities and previous knowledge as a vantage ground for further attainments by, for one thing, having a formula, shall we call it? Such, for instance as, ˏsín ˈsín sín˧ sít$_{0}$, ˏlín ˧lín lín² lít$_{2}$, and with each new word finding from enquiry, or better still from the dictionary, the correct tone, then trying to say it in exactly the same tone as the same toned word in the formula, but he should not be content with supposing that he has it correct, he should test it with his teacher and bother him with questions as to whether he is perfectly correct or not, and not be content with anything short of *perfection*. He may think it is not of much importance and the teacher will probably think that the pupil being a European he cannot ever learn Chinese perfectly correctly, especially if after several attempts at a word he makes very bad shots at it, but other Europeans have learned to speak Chinese, and amongst them have been some who have approximated very closely to the Chinese in their tones, so close that much of what they said might be supposed to be uttered by Chinese. If others have attained to such an excellence, why should not he? At all events he will not unless he tries. And it is well worth the trial, as he will know when he has attained to this excellence.

All this trouble and painstaking when he is in his study, and on the learning of every new word; but when he goes out to exercise his hard-acquired knowledge he should not cramp himself by constant thoughts as to the tone of every word in the sentence he utters, any more than he would bend his head down and watch every step he took when walking. Speech must come freely from his mouth, and he must not hesitate over, and examine, every word mentally before it issues from his lips, or he will never speak freely. A general and his officers do not minutely inspect each soldier to see as they issue out for the attack whether their uniform and accoutrements are all right; that has to be done at drill. The learner should never cease to drill himself in tones for many a long day after his first start.

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Methods of Describing Tones.

Different methods have been used to try and convey to the foreign mind, unacquainted with tones, an idea of what they are. To depend only upon these descriptions to acquire a knowledge of the tones would be but of little use, as tones in their correctness are only to be learned from the native pronunciation of them, but these descriptions may assist the learner, supplemented by hearing them pronounced, to a correct knowledge of what they are, imperfect though such methods may be by themselves alone for conveying a perfectly correct idea of the tones to one who is previously unacquainted with them. One way of describing the tones has been to compare them to the inflections of voice, which are used in certain passages properly read and emphasised, or in speech properly inflected in its utterance. When this explanation is given it must not be supposed that the same words, as a rule, are capable of having different tones applied to them just as in English words may have a different emphasis, owing simply to their position in the sentence, or the exigencies of the case, such as the emotions the speaker desires to give expression to, or from the inflexion of his voice—such are intonation and expression—not Chinese Tones; for Chinese words are capable of intonation of voice and emphasis, which can be thrown into the voice without, though it may seem strange to those unacquainted with the fact, interfering with the *pitch* of the tone, and this brings us to another way in which it has been attempted to make the tonic system intelligible to the foreigner, viz.:—by comparing the tones to musical notes.

List of Tones.

The following is a list of the nine primary tones in Cantonese:—

Upper Series	*Middle Tone*	*Lower Series*
上平 Shöng^2 ˏp'ing	中入 ˏChung yap$_2$	下平 Há^2 ˏp'ing
上上 Shöng^2 ˊshöng		下上 Há^2 ˊshöng
上去 Shöng^2 höü^3		下去 Há^2 höü^3
上入 Shöng^2 yap$_2$		下入 Há^2 yap$_2$

'The degree in which these two series' (that is the upper and lower series) 'vary from each other is not the same in all tones; the upper and lower *p'ing shing* being distinctly marked while there is very little perceptible difference between the upper and lower *shöng shing*.'

WILLIAMS'S *Easy Lessons in Chinese*, p. 49.

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Division of the Tones.

These tones are classed together in different ways, such as those of the Upper and Lower Series, which together make the 8 tones into which the Cantonese, as a rule, say the words in their language are divided, and which are the only tones appearing in the majority of dictionaries.

These eight tones are divided by the Chinese again into correct and deflected, or 平 ˏp'ing and 仄 chak˱, the first of each series belonging to the former and the others being classed under the deflected.

These eight tones are further divided into the :—

平 ˏp'ing, *or* Even tones
上 shöng², *or* Rising tones
去 höü³, *or* Receding tones
入 yap˱, *or* Entering tones

This classification is so simple that there is no need for offering any remarks on it.

Description of the Tones.

'The 平聲 ˏp'ing ˬshing is precisely the musical monotone, pronounced without elevation or depression' (at the beginning,) 'being the natural unconstrained expression of the voice. * * Thus in the sentences :—

I am going to town ; *I hope it will not* rain ; *You must look and* see ;

if the last word in each is sounded in somewhat of a dissatisfied or commanding tone, higher than the other words, the previous part of the sentence will naturally fall in the ˏ*p'ing* ˬ*shing*. In questions, uttered in a pleasant inviting tone, the words preceding the last naturally fall in the upper ˏ*p'ing* ˬ*shing*, as :—

Will you let me see it ? *Will you come* too ?'

But though this is the case and it commences high in the musical scale, it has an abrupt fall which withal is so rapid that it is only of late that it has been noticed.

'The negative answer to such questions (spoken by the same voice) would naturally fall into the lower ˏ*p'ing* ˬ*shing*, as :—

When I asked him, 'Will you let me see it ?' he said, 'No, I'll do no such thing.'

'Here the different cadence of the question and reply illustrate the upper and lower ˏ*p'ing* ˬ*shing*.'—WILLIAMS'S *Easy Lessons in Chinese*, p. 49.

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Here again is a fall in this tone at its end which likewise has never been noticed till lately. This fall in even tones, it may be remarked, is really a natural fall in the voice, which occurs when an even sustained note is sounded. When a number of such tones follow one after the other, the voice drops at the end of the sentence, or before giving utterance to a different tone.

There is, however, a second, or Higher, Upper Even Tone into which some words are put and which also at times shows past tense, etc. This second, or 上平變音 shöng² ˏp'ing p'ín³ ˏyam, the P'ín Tone of the Upper Even Tone, is found in the following words, for example:—

貓 ₀máu, *a cat*, and 鎗 ₀ts'öng, *a gun*.

'It partakes of the nature of a slight shriek,' differing not only in musical pitch (being nearer to the 上平 shöng² ˏp'ing, Upper Even Tone, in that respect than to the 下平 há² ˏp'ing, Lower Even Tone), from the other two Even Tones, but also in the manner of its pronunciation, it having 'a certain quickness or jerkiness of pronunciation.'—PARKER in *Overland China Mail*.

There is nearly an octave's difference between the two Even Tones, the 上平 shöng² ˏp'ing, Upper Even Tone, and the 下平 há² ˏp'ing, Lower Even Tone, while the Higher Upper Even Tone is more than an octave above the Lower Even.

These Lower Even Toned words seem to give a stability and character to the Cantonese; they are full and rich, and a European who has a full toned voice generally speaks Cantonese better than one with a weak piping voice, at all events Cantonese from his lips sounds better than from those of the other man.

There is no doubt this tone, the 上平變音 shöng² ˏp'ing p'ín³ ˏyam, the P'ín Tone of the Even Tone, does exist, and the beginner will do well to keep his ears open for it, though, strange to say, to the average European ear it is so subtle as not to be distinguished, obtuse in this sense as most Europeans have become from speaking a language in which tone is of no account. And here consists the fallacy of learning Chinese by simply learning what the tones of a word are, that is to say, learning that a certain word is in the 上平 shöng² ˏp'ing, or Upper Even Tone, for example, instead of first learning to pronounce the word properly, and then bracing yourself up to that pronunciation by comparing it with other words in that same tone and then finally fixing in your memory that it belongs to that tone, the

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上平 shöng² ⸌p'ing, Upper Even Tone; for, supposing you learn first that it belongs to this tone class instead of making a point of pronouncing it properly first, you run away at once with the idea that it is a 上平 shöng² ⸌p'ing, Upper Even Tone, and it is possible that it is a 上平變音 shöng² ⸌p'ing p'ín⸍ ⸌yam, the P'ín Tone of the Upper Even Tone. If you have a good ear and good powers of mimicry, great points of advantage in learning Chinese, you run a good chance of learning the word in the right tone; then it is possible you may detect the difference on coming to compare it with other words that are really in the 上平 shöng² ⸌p'ing, Upper Even Tone. At all events, keep your ear open for these distinctions between the 上平 shöng² ⸌p'ing, Upper Even, and 上平變音 shöng² ⸌p'ing p'ín⸍ ⸌yam, the P'ín Tone of the Upper Even Tone, for no dictionary yet published gives all the words, which should be in the 上平變音 shöng² ⸌p'ing p'ín⸍ ⸌yam, the P'ín Tone of the Upper Even Tone, in that Tone. Dr. EITEL puts a few of them into his dictionary. Do not consider such distinctions hypercritical, or a waste of time. The disposition to do so has made some learned Sinologues commit such egregious errors as to entirely ignore a well marked Tone, the 中入 ⸌chung yap₂ the Medial Entering Tone, of which we shall speak presently. These distinctions do exist, subtle as they may seem to you, and while not distressing yourself with them too much, at the same time try to train your ear to distinguish them. There is no reason why you should not try to speak Chinese properly, and if you make the effort you may find that you will succeed better than you thought at first, and it is possible that eventually you may be able, after a sufficient lengthened course of study, to distinguish some more of these subtle distinctions which are still believed to be lurking about in Cantonese, but which have not yet been brought to book, more's the pity.

'The 上聲 *shöng²* ⸌*shing*,' (Rising Tone,) 'is a rising inflection of the voice ending higher than it began, such as is heard in the direct question, pronounced in somewhat of a high, shrill tone;—"*it loudly calls, vehement, ardent, strong.*" It is also heard in exclamatory words, as, *ah! Can it be!* The last word of the preceding sentences are in the 上聲 *shöng²* ⸌*shing*,' (Rising Tone).—WILLIAMS'S *Easy Lessons in Chinese*, p. 50.

With regard to the difference between the 上上 shöng² ⸍shöng, Upper Rising Tone, and 下上 há² ⸍shöng, Lower Rising Tone, the following statement will give an idea:—'the Upper Rising Tone gradually ascends, altering its pitch about half a tone while the syllable is being uttered with

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a steadily waxing intensity of effort, * * the Lower Rising Tone starts from a lower pitch, does not ascend so high as the other and suddenly breaks off with a sort of jerk or circumflex.'—EITEL'S *Chinese Dictionary in the Cantonese Dialect*, Introduction, p. xxix.

What has been called the Third Rising Tone really consists of five or more different tones. Every word that is used in these tones belongs originally to another tone, being used in this other tone as well. Nearly all the tones contribute words which are occasionally, or often, as the case may be, used in Rising Tones. The words most generally put into these tones are Nouns, 'familiar words in the Lower Departing Tone (or 下去 há² höü³). It often happens also that words in the Lower Even Tone, or 下平 há² ˏp'ing, are put into these Rising Tones. Occasionally words in the Upper Departing Tone, or 上去 shöng² höü³ are likewise put into these Tones. Words in the two Rising Tones, 上聲 shöng² ˏshing, are put into these Tones, as well, but not quite as often.' The Upper Even Tone, 上平 shöng² ˏp'ing, however, never contributes words to these Rising Tones for the very good reason that this tone has a variant tone which is not a Rising Tone, viz., the Higher Upper Even Tone. It must be remembered that in reading this changing from the other tones into these Rising Tones never happens, it is only in conversation. It is a little misleading to say that these Rising Tones are adopted when a word ends a sentence. They do undoubtedly end a sentence at times.

The Rising Tones are used when the word stands alone, but when it is used in combination it often takes its original tone, as:— 渡 tò³* (original tone tò²) but when used with 船 ˏshün, *a boat*, it reverts to its original tone, as:—渡船 tò² ˏshün, *a passage boat*.

The Rising Tones, or rather the variants, are also used as a sign of past time—of an action being accomplished, as:—

叫佢嚟 kíú³ ˏk'öü ˏlaí, *tell him to come.* 嚟咯 ˏlaí* lok˳, *he has come.*
佢嚟囉咩 ˏk'öü ˏlaí* lo³ ˏme? *He has come, has he?* 嚟咯 ˏlaí* lok˳, *yes.*

But rules for the use of these, and the other variant tones are given more fully further on.

'The 去聲 *höü³ ˏshing*, Departing Tone, is a prolonged tone, diminishing while it is uttered, just as a diminuendo, or an inverted swell, does in music, and sounded somewhat gruffly. The Chinese say that it is "clear,

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distinct, its dull, low path is long;" and they call it the *departing* tone, because it goes away like flowing water never to return. It is the converse of the 上聲 *shöng*^{2} ˏ*shing*, ending lower than it began. The 下去 há^2 höüˀ, Lower Departing Tone, is nearer a monotone, not so gruff as the 上去 shöng^2 höüˀ, Upper Departing Tone. The drawling tone of repressed discontent, as when one calls, but is still afraid of offending and ekes out the sound, may perhaps illustrate this tone.'—WILLIAMS'S *Easy Lessons in Chinese*, p. 50.

There is no difficulty in knowing what words belong to the fourth Tone Class, as all words that end in k, p, and t belong to it. 'They further differ from all the other tones by a peculiar abruptness of enunciation.'—EITEL'S *Chinese Dictionary in the Cantonese Dialect*, Introduction, p. xxix. There are three well defined tones belonging to this class, the 上 shöng^2, 中 ˏchung, and 下 há^2, Upper, Middle, and Lower, 入 yap$_2$, or Entering Tones. There is also some assistance to be derived from the fact that most of the words having long vowels belong to the 中入 ˏchung yap$_2$, Middle Entering Tone. The others, as well as some words with long vowels, belong to the 上入 shöng^2 yap$_2$, Upper Entering Tone, or 下入 há^2 yap$_2$, Lower Entering Tone.

'The correct application of the tones to every word in speaking or reading is the principal difficulty with which the beginner has to contend. In English they are all heard in conversation every day, according to the different humours of people or their peculiar mode of enunciation; but in that language, tones of words never affect the meaning of the speaker, except so far as they indicate his feelings; and, moreover, they are applied to sentences rather than to isolated words. In Chinese, on the contrary, the tones are applied to every word, and have nothing to do either with accent or emphasis; in asking or answering, entreating or refusing, railing or flattering, soothing or recriminating, they remain ever the same. The unlettered native knows almost nothing of the learned distinctions into ⁘ ⁘ tones, but he attends to them closely himself, and detects a mispronunciation as soon as the learned man, while he is much less likely to catch a foreigner's meaning.'

The Variant Tones.

It is as well to acknowledge at once that there are nine primary tones in Cantonese, and only nine in the book language; and that there are, besides these, nine secondary tones as well, but not in the book language.

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However, see below as to how these latter nine may be simplified in practice.

To those who may still persist in ignoring the number of these tones it may be well to quote Mr. PARKER (*China Review*, Vol. 8, p. 366), whose word is law on the matter of Chinese tones. He says: 'Besides the nine regular Cantonese tones, there are, in short, nine corresponding variable tones.' In fact, each of the nine tones has a tone into which it is changed sometimes well-nigh permanently in conversation, at other times always when used in certain connections, or to convey certain meanings.

Though, however, each of the nine tones has a variant tone, yet their classification is apparently capable of simplification, as the variant of the upper retiring tone (Mr. CHAN'S middle retiring) and of the middle entering tone are the same; again, that of the upper rising is nearly the same, the voice lingering longer, however, on the tone at the end. Once more one tone serves equally well as the variant of the lower retiring and the lower entering tones; this tone one would feel inclined to describe as smooth in its progress upwards. Again the variant for the lower rising is almost similar to it, but its distinctive feature lies in more emphasis being thrown into its pronunciation, especially in its inception and first rising; for the voice seems to seize on it with avidity, lingering on it, and a crescendo effect comes in, in its middle course, dying away towards its end. Then though the variant of the upper even and the upper entering tone are very much alike, there is a difference between them, the latter is lengthened in its pronunciation and not abrupt as the former, the voice lingers on it and gives emphasis to it with almost, if not quite, a crescendo effect. Of all these variants, the one which appeals most to the learner is the variant of the lower even: it is so marked and distinctive in its character that it has hitherto well nigh monopolised the attention and taken the other variant rising tones under its own name, or, at all events, the distinction between these five, or more, rising variant tones has not been pointed out, or clearly defined, and they have all been considered by many as one and the same tone. It will be noticed that this has a distinct fall and a long rise, in fact, being the most prolonged of any of the rising tones, and much emphasis is thrown into the voice on its recovery from the fall, increasing in its volume as it rises into a good crescendo and dying away at the end again. It is a tone that is bound to force itself on the attention of the hearer who has the slightest acuteness of ear for tones.

From the above it will be seen that what has been described previously as the Third Rising Tone is properly divisible into at least, if not possibly more, five separate Rising Tones, all of which, if the learner wishes to speak

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Canfonese perfectly, should be learned from a good teacher, who speaks correct Cantonese.

The Higher Upper Even Tone has already been described.

The variant tone of the 上入 shöng² yap, Upper Entering Tone is a prolongation of that tone.

As an instance of the use of these variant tones in forming new words or shades of meaning the word 大 *tái*², great, may be called attention to. Tái² in the Lower Retiring means big, large, great, *e.g.*:—

(1) 一個大人 yat, ko› tái² ˏyan, a big man, a grown up person, (also 大人 is a title for high officials such as Your, or His, Excellency, Your, or His, Honour, etc., etc.).

(2) Tái⁵*, *i.e.*, in the Variant Rising Tone of the Lower Retiring as in the phrase 你大個咽時 ˊnéi tái⁵* ko› ˊko ˏshí, when you have grown up. Here the variant tone shows the growing up being attained or looked forward to. Without its use, when that meaning was to be conveyed, the phrase would fall flat and tame.

(3) ₀Tái in the Higher Upper Even Tone as in the phrase 啲咁大個 tik, kòm› ₀tái ko›, a tiny mite, 你啲咁大個嘅陣時 ˊnéi tik, kòm› ₀tái ko› ˊko chan² ˏshí, when you were a little mite of a child.

Again take 話 wá², to speak, and □話 wa⁵* patois, dialect, language; the one in the Lower Retiring Tone; the other in the Variant Tone of the Lower Retiring.

As another instance of the differentiation produced by the use of these variant tones, take the word Honam, the name given to the suburb of Canton situated on the south side of the river. This word as applied to the locality is always in its original tones, but the last syllable is put into the variant when the steamer so-called is mentioned. This is no fancy, but established usage, though it happens that, very rarely, the original tones are used for the steamer.

These are only a few instances of the innumerable examples of the change of meaning and tense shown by the use of these variant tones.

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An interesting set of rules and examples of the use of these variant tones was published in the '*China Review*,' Vol. XXIV., pp. 209-226, by Mr. CH'AU CHAN SENE, with Prefatory Remarks by the present author. It may be laid down—

(1) That verbs in the Perfect Tense take variant tones when words such as 曉 ˌhíú or 咀 ˈcho are not used to convey the idea of past time.

(2) That 'the Present Participles of Intransitive Verbs of attitude or appearance' take variant tones.

(3) When the word — with the meaning of one or a is used between two words, generally verbs, as, for example, in phrases like '"bite a bite" out of it,' then the — yatˌ (shortened in Chinese into ˏá) is in the Higher Upper Even Tone, and when, as is often the case, the a is dropped out, the second word takes the variant which belongs to its original tone.

(4) After 幾 ˈkéí, how, 咁 kòmˀ, so, and the phrases 有幾 ˈmo ˈkéí and 唔係幾 ˌm haí² ˈkéí, not very, words representing dimensions or qualities take a variant tone often.

(5) Words duplicated for emphasis—not nouns, but generally adverbs—take a variant tone for the first of these double words.

(6) But when some adjectives and adverbs are duplicated to minimise the sense, the last word of the two takes a variant tone, and these 'are generally followed' by the word 㖞 téí².

(7) Adverbs formed by the duplication of a word take a variant tone in the latter of the two words.

(8) The common names of things or places and of occupations of individuals and relationships commonly used take a variant tone. If a single character, the character takes it; but if the name, etc., is formed of two or more characters, only the last character takes the variant.

(9) The names of steamers in most cases take a variant tone in the last character of their names when these characters are originally in the Upper or Lower Even, or Upper Retiring Tone, but not when in the Upper Rising or Upper Entering Tones.

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(10) Proper names of persons and places take a variant in the last character often; but it is often more respectful to persons to use the original tones.

(11) Certain words which do not come under the above rules are always in a variant tone in the colloquial, as 都 ˬtò, 啲 ˬti.

(12) Many of the Upper Even Tone Finals can be used either in that tone or in the Higher Upper Even (variant) as the sense to be conveyed by them demands. Be somewhat sparing of putting finals into a variant in the middle of a series of sentences unless the sense really demands it.

(13) As to whether certain words shall go into a variant tone depends often, unless the word is one which must be in a variant, on euphony, or the rhythmic flow of the sentence.

Marks to designate the Tones.

It must be remembered that Chinese books are not marked with the tones; an educated native knows the right tones of the words as they occur in the books. It is only when a word is in a tone which is not the common tone of the word that it is marked, and the method by which this is done is to make a little circle at one of the four corners of the character. Each corner has its appropriate tones assigned to it. The left hand lower corner being appropriated to the 平 ˏp'ing, or even tones, the left hand upper to the 上 shöng², or rising tones, the right hand upper to the 去 höü³, or receding tones, and the right hand lower corner to the 入 yap₂, or entering tones. These are the only signs that the Chinese use, and this only when it is absolutely necessary that they should be used. It will be seen that there is no distinction in the native signs employed between the different tones which belong to the same class, that is to say a 上平 shöng² ˏp'ing, Upper Even, and 下平 há² ˏp'ing, Lower Even, are both represented by the same tonal mark. No difficulty, however, arises from this paucity of tone marks, as far as the Chinese are themselves concerned, for, as has been already stated, these tonic marks are but seldom used, only occurring a few times, if as often as that, in the course of as many pages; and, furthermore, if those few words are occasionally used in another tone, as a rule it is but one other tone that they are used in, therefore no ambiguity is likely to arise. The case is, however, very different when we come to deal with foreigners, such as Europeans, learning the Chinese language; for here we have those who do not know by conversational practice from infancy upwards, and from an educational course extending over many years the correct tones for each word; and yet again as an additional reason, when a foreigner desires to write out the sounds of the Chinese words, transliterating

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them into his own alphabet, as he best can, he has a number of Chinese words, groups of which are represented by the same spelling in a foreign language, so many words belonging to each group that the foreigner is confused, more especially at the beginning of his course of study, as to which Chinese word a combination of English letters is intended to represent. The context will show what many of the words so spelled represent, but in some cases this requires thought, and it is, therefore, taking the whole subject into consideration, best that each word so written should be accompanied by a tonal mark, which shall represent, accurately, intelligibly, and in a manner easily to be apprehended, the tone to which the word belongs. The above remarks will show the reasons for books prepared for those who wish to learn Chinese bristling with tonic marks, and the man who wishes to learn Chinese thoroughly and properly will find that in the long run he gets on better with such a book, and makes more real progress than he does with another, though the other may be more useful, if rightly used, to the tourist or to the man who has not the time nor the inclination to learn more than a smattering of Chinese.

We come now to the methods used by foreigners to represent the tones. Some have endeavoured to show tones by 'marking the vowels with different accents.' This is a confusing method, except to those intimately acquainted with it, as it is the most natural course to utilise such marks to represent the value of the vowels, as is done in our English dictionaries, and use extraordinary signs to represent what is an extraordinary incident of words—to use signs not used by us in English to represent tones which are unknown to us in English,—and moreover such a method of representing the tones has not been employed by foreigners writing books in Cantonese till quite recently, and it is better to stick to the established usage when that established usage is the better plan. The effect of using the contrary plan is that an awkward arrangement is arrived at of marking over the vowels their quantities or powers as well as the tone of the word, or else nearly all 'prosodical marks affecting the vowels' have to be left out and the next step arrived at is to leave out the tonic marks entirely—a process of evolution, or rather of retrogression, eminently unsatisfactory. Another objection is that it would lead beginners to suppose that the tone was connected with the vowel. The vowel no doubt has sometimes something to do with the tone, but not to such an extent as one would naturally infer from such a method of distinguishing the tones.

Another method is that of marking the tones by figures. We have already said that, though pretty well adapted for Pekingese with its paucity of tones, it would be inconvenient for Cantonese with its eleven or more tones.

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Marks of apostrophy have also been used in some of the dialects, but it will be readily seen that there is not sufficient material to use for such a purpose.

In the Hakka, as written by the German missionaries, there is also another system employed, which consists in putting acute and grave accents at different corners of the words, in some cases with a straight short dash underneath the accent as well. Again in Hakka the tones are but few in number, and such arrangements are more easily used than they would be in Cantonese, besides which these marks have never been used in Cantonese, and there is no type available even supposing it were a good plan for Cantonese.

There is yet again another method, which has been employed in Cantonese by Dr. CHALMERS, which consists of a combination of one of the above modes with a new plan of using different type, and a leaving out of the tonic marks when the word ends in those consonants which show that it belongs to a certain tone class. This method has not been adopted by anyone else. It is no doubt very convenient considered from a typographical point of view, but it seems a more regular and systematic way to give every word its tonic mark.

And lastly there is the modification of the native method of representing the tones, which was first used in BRIDGMAN'S *Chrestomathy*, and has continued to be used up to the present day by nearly all who have written books dealing with the Cantonese dialect, amongst whom may be mentioned WILLIAMS, LOBSCHIED, KERR, and EITEL. It is the system adopted in this book. This method has several advantages over the others. All the other methods are strange and unknown to the Chinese. The learner would, in using the others, require to tell his teacher what tone such and such things were meant to represent, and such telling would be of little use with regard to some of the marks that are used in some of the modes employed to represent the tones in Chinese. Of course in the majority of cases the teacher can tell the tone from the character, but in some cases it is well that the teacher should be able to see himself how the tone is marked. In this system likewise every word is marked with its tone, and it occasionally happens that some of the words which by Dr. CHALMERS' system are left unmarked go in Colloquial into a rising, variant tone. These marks in this method are as applicable to the Chinese character as to the English spelled word, which represents that character, but figures and accents cannot well be printed along with the Chinese characters. This method is applicable to any dialect in China, and it is a thousand pities that, when such an admirable system is in use, it has not been availed of by foreigners for all the Chinese languages, which have been treated of in books instead of different

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systems being in use for different so-called dialects, thus increasing the difficulty of learning them when the difficulties are sufficiently great without being added to. It unfortunately even happens that in some dialects even more than one system is in use.

This system as has already been stated is an adaptation of the native system, the semi-circle being used for the upper series of tones, and the semi-circle with a short dash underneath it to represent the lower series, as, for example :—

上平 shöng^2 ˌp'ing, Upper Even, as :—ˌ*sin*. 下平 há^2 ˌp'ing, Lower Even, as :—ˌ*lin*.
上上 shöng^2 ˋshöng, Upper Rising, as :—ˋ*sin*. 下上 há^2 ˋshöng, Lower Rising, as :—ˋ*lin*.
上去 shöng^2 höü^3, Upper Retreating, as:—*sin*^{3}. 下去 há^2 höü^3, Lower Retreating, as :—*lin*^{2}.
上入 shöng^2 yap$_2$, Upper Entering, as :—*pit*$_2$. 下入 há^2 yap$_2$, Lower Entering, as :—*lit*$_2$.

There now remain the other tones to be dealt with, viz. :—the 上平變音 shöng^2 ˌp'ing p'ín^3 ˌyam, the 中入 ˌchung yap$_2$, Medial Departing Tone, and the variant tones. The 上平變音 shöng^2 ˌp'ing p'ín^3 ˌyam, Upper Even P'ín Tone, is represented by Parker and Eitel by a circle in the 平 ˌp'ing position as ₀*máń*, being an adoption of a Siamese tone mark, and it is the plan likewise adopted in this book.

The same plan is likewise used for the 中入 ˌchung yap$_2$, Medial Departing Tone, viz. :—a circle, but of course at the 入 yap$_2$ position, as :—*pok*₀.

There now remain the Rising Tones. These have generally been represented by their own tone marks reversed, and an asterisk placed at the right hand upper corner of the word.

In this book this asterisk is employed, as it is useful in showing that the word is in a different tone in the colloquial from what it is in the book language. It is unsatisfactory to group all these Variant Rising Tones together. It is better that the Tonic Mark should show distinctly the tone of the word, and the asterisk be reserved alone to show that the tone is a different one to the original tone, and not to show what the tone is.

To recapitulate, the following method has been used to represent the variant tones :—The Higher Upper Even Tone, the 上平變音 shöng^2 ˌp'ing p'ín^3 ˌyam, has already been represented by other writers by a circle at the lower left hand corner of the word, as ₀sün. It is also the sign used in this book. The majority of the other tones are represented in this book by the turning of the usual tone sign upside down as shown in the page set aside for ' Tonic

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Marks and Abbreviations used in this Book.' The only exception besides that of the Higher Upper Even tone, already mentioned, are the variants of the Middle Entering Tone (the 中入變音 ˏchung yap$_2$ pʻinˀ ˏyam) of the Upper Rising, and the Upper Retiring. In the case of the variant of the Middle Entering, in addition to the small circle, the sign of the ordinary ˏchung yap$_2$, a figure one is added (see page mentioned above). As regards the other two variants, the Upper Rising one and the Upper Retiring, the sign which was formerly used for the so-called third rising tone is employed, placed at the proper corners of the words. The page mentioned above will make this plain.

Tonic Exercises.

Go through the following Tonic Exercises every day regularly for three months at least.

Let your teacher read each set to you and then repeat them after him. He will read the first line in the First Series to you and then the first line in the Second Series. The meanings of the words are simply given to satisfy any laudable curiosity the learner may have as to the meanings of the words he is repeating so often. In this way it often happens that the meaning of many words are learned without the learner actually setting himself down with the express object of learning them.

This drudgery must be gone through most conscientiously and thoroughly, not considering that you have done your duty until you have gone through each set dozens or scores of times every day; for these voice and ear exercises are as important as finger exercises are to the learner on the piano.

'It cannot, however, be too strongly impressed upon learners from the outset that both aspirates and tones are of the utmost importance to one who would learn to speak Chinese intelligibly. * * * * * * * * * * * * * * The distinction of tones in Chinese often appears to beginners to make the acquisition of the spoken language almost hopelessly difficult, but this difficulty, like many others, is found to yield to persevering effort, and by constantly reading aloud after a teacher, the ear becomes familiar with the difference in the tones of the words pronounced. At the same time it is not desirable to trust to the ear alone in trying to remember what is the tone of a particular word. A Chinese child will unconsciously acquire the right tones in speaking, and use them without any effort of memory all through life in the same way a foreign child learns and uses the correct tones; but, with the rarest possible exceptions, foreign adults will find it necessary to learn what the proper tone of each character is, together with its sound and meaning. Both tones and aspirates are chiefly important in the spoken

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language, but even in studying the written language it is necessary to notice that a character often has two sounds, one aspirated and the other unaspirated, or one of one tone and another of another, and its shade of meaning varies accordingly; thus, the word 中 "the middle" is differently pronounced when it means "to hit the centre."'—FOSTER'S *Elementary Lessons in Chinese.*

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First Series, Comprising the Upper Tones.

		Shöng² p'ing	Shöng² shöng	Shöng² höü	Shöng² & Chung yap₂	Meaning of the Words.
	1 2 3 4					
1	先蘚線屑	Sín	Sín	Sín	Sít	Before, moss, thread, bits
2	威偉畏	Waí	Waí	Waí		Dignity, great, awe.
3	幾紀記	Kéi	Kéi	Kéi		Several, to record, to remember.
4	諸主著拙	Chü	Chü	Chü	Chüt	All, master, to publish, stupid
5	修叟秀	Saú	Saú	Saú		Adorn, venerable man, elegant
6	東董凍篤	Tung	Tung	Tung	Tuk	East, to rule, cold, real.
7	英影應益	Ying	Ying	Ying	Yik	Excellent, shadow, answer, beneficial
8	賓稟嬪畢	Pan	Pan	Pan	Pat	Guest, petition, Imperial concubine, ended.
9	張掌帳着	Chöng	Chöng	Chöng	Chök	To draw out, palm of the hand, curtain, to order.
10	剛講絳角	Kong	Kong	Kong	Kok	Strong, to speak, to descend, horn.
11	朝沼照	Chíú	Chíú	Chíú		Morning, pool, to illumine
12	泓古故	Kwú	Kwú	Kwú		Alone, ancient, old.
13	鴛婉怨乙	Yün	Yün	Yün	yüt	Drake, yielding, animosity, curved.
14	皆解介	Kái	Kái	Kái		All, to open, firm or uncorrupted.
15	登等凳德	Tang	Tang	Tang	Tak	Ascend, sort, stool, virtue.
16	師史四	Sz	Sz	Sz		Master, history, four
17	金錦禁急	Kam	Kam	Kam	Kap	Metal, embroidery, prohibit, hasty.
18	交絞教	Káú	Káú	Káú		Intercourse, to strangle, to teach.
19	栽宰載	Tsoí	Tsoí	Tsoí		To plant, to rule, to contain.
20	雖髓歲	Söü	Söü	Söü		Although, marrow, year.
21	兼檢劍劫	Kím	Kím	Kím	Kíp	Joined, to examine, sword, to rob.
22	津贐進卒	Tsun	Tsun	Tsun	Tsut	A ford, presents, to enter, soldiers
23	科火貨	Fo	Fo	Fo		Order or sort, fire, cargo.
24	緘減鑒甲	Kám	Kám	Kám	Káp	To bind, to diminish, mirror, armour
25	翻反泛發	Fán	Fán	Fán	Fát	To fly, to rebel, to float, to issue.
26	家假嫁格	Ká	Ká	Ká	Kák	Family, false, to marry (a husband), gradation.
27	官管貫括	Kwún	Kwún	Kwún	Kwut	Officer, tube, to connect, to inclose.
28	魁賄誨	Fúí	Fúí	Fúí		Headmost, a bribe, to teach.
29	遮者蔗隻	Che	Che	Che	Chek	Screen, this, sugar-cane, a classifier
30	干趕幹割	Kon	Kon	Kon	Kot	A shield, to pursue, business, to cut.
31	甘蛟紺蛤	Kòm	Kòm	Kòm	Kòp	Sweet, daring, purple, a clam.
32	In these two orders no words occur in this series					
33						

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Second Series, comprising the Lower Tones.

	1	2	3	4	Há² ⸢p'ing.	Há² ⸢shōng.	Há² hōū⸣.	Há² yap$_2$.	Meaning of the Words.
1.	連	璉	鍊	列	⸢Lín	⸢Lín	Lín²	Lít$_2$	To unite, gem, chain, to separate.
2.	迷	米	袂		⸢Maí	⸢Maí	Maí²		To deceive, rice, cuff of the sleeve.
3.	宜	議	貳	熱	⸢Yí	⸢Yí	Yí²	Yít$_2$	Right, deliberate, the second, hot.
4.	如	語	寓	月	⸢Yü	⸢Yü	Yü²	Yüt$_2$	As, to converse, to lodge, the moon.
5.	留	柳	陋		⸢Laú	⸢Laú	Laú²		To detain, willow, base or mean.
6.	容	勇	用	欲	⸢Yung	⸢Yung	Yung²	Yuk$_2$	Manner, brave, use, to wish.
7.	靈	領	令	力	⸢Ling	⸢Ling	Ling²	Lik$_2$	Spiritual, the neck, to order, strength.
8.	文	敏	問	勿	⸢Man	⸢Man	Man²	Mat$_2$	Letters, celerity, to ask, do not.
9.	陽	仰	樣	藥	⸢Yōng	⸢Yōng	Yōng²	Yōk$_2$	Light, to look up, pattern, physic.
10.	王	往	旺	鑊	⸢Wong	⸢Wong	Wong²	Wok$_2$	King, to go, abundance, a pan.
11.	寮	了	料		⸢Líú	⸢Líú	Líú²		A window, finished, to estimate.
12.	無	母	務		⸢Mò	⸢Mò	Mò²		Without, mother, business.
13.	元	軟	願	月	⸢Yün	⸢Yün	Yün²	Yüt$_2$	Origin, flexible, desire, moon.
14.	鞋	蟹	惰		⸢Hái	⸢Hái	Hái²		Shoes, crab, lazy.
15.	盟	猛	孟	墨	⸢Mang	⸢Máng	Máng²	Mak$_2$	To swear, fierce, first, ink.
16.	詞	似	自		⸢Ts'z	⸢Ts'z	Tsz²		Sentence, like, self.
17.	吟	袵	任	入	⸢Yam	⸢Yam	Yam²	Yap$_2$	To chant, lappet, to sustain, enter.
18.	茅	卯	貌		⸢Máú	⸢Máú	Máú²		Rushes, luxuriant, countenance.
19.	臺	殆	代		⸢T'oí	⸢T'oí	Toí²		Terrace, dangerous, instead of.
20.	嚴	染	驗	業	⸢Yím	⸢Yím	Yím²	Yíp$_2$	Severe, to dye, to examine, occupation.
21.	倫	卵	論	律	⸢Lun	⸢Lun	Lun²	Lut$_2$	Relation, egg, discourse, law.
22.	雷	纍	類		⸢Lōü	⸢Lōü	Lōü²		Thunder, to involve, species.
23.	鵝	我	臥	岳	⸢Ngo	⸢Ngo	Ngo²	Ngok$_2$	Goose, I or we, to sleep, certain mountains.
24.	藍	覽	纜	蠟	⸢Lám	⸢Lám	Lám²	Láp$_2$	Blue, to look, rope, wax.
25.	蘭	懶	爛	辣	⸢Lán	⸢Lán	Lán²	Lát$_2$	Fading, lazy, broken, pungent.
26.	牙	雅	迓	額	⸢Ngá	⸢Ngá	Ngá²	Ngák$_2$	Teeth, elegant, to receive, forehead.
27.	門	滿	悶	末	⸢Mún	⸢Múún	Mún²	Mút$_2$	Door, full, grief, the end.
28.	梅	每	昧		⸢Múí	⸢Múí	Múí²		Plum, each, obscure.
29.	蛇	社	射	石	⸢She	⸢She	She²	Shek$_2$	Snake, local deities, to shoot, stone.
30.	寒	旱	翰	褐	⸢Hon	⸢Hon	Hon²	Hot$_2$	Cold, drought, pencil, hempen cloth.
31.	含	頷	憾	合	⸢Hòm	⸢Hòm	Hòm²	Hòp$_2$	To endure, jaws, indignation, to unite.
32.	彭	棒	硬	額	⸢P'áng	⸢P'áng	Ngáng²	Ngák$_2$	Abundant, a mace, stiff, forehead.
33.	吾	五	悟		⸢Ng	⸢Ng	Ng²		My or our, five, to perceive.

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Tonic Exercise in the 平 ˧P'ing Tones.

	1 2 3	Shông[2] ˩P'ing ˧P'ín Yam, Shông[2] ˧P'ing, and Há[2] ˩P'ing	Meaning of the Words.
1	瘡刁床	₀Ch'ong ˩Ch'ong ˧Ch'ong	Tetter[1], to wound, bed.
2.	香鄉楊	₀Höng ˩Höng ˧Yông	Clove[2], a village, to splash.
3.	燶空農	₀Nung ˩Hung ˧Nung	To scorch, empty, to cultivate the ground.
4.	假加	₀Ká ˩Ká	False[3], to add.
5.	膏高蠔	₀Kò ˩Kò ˧Hò	A plaster[4], high, an oyster.
6.	欄躪攔	₀Lán ˩Lán ˧Lán	A market, to crawl, to prevent.
7.	貓蹺茅	₀Máú ˩Maú ˧Máú	A cat, to squat down, reeds
8.	詩尸匙	₀Shí ˩Shí ˧Shí	A hymn, a corpse, a spoon.
9.	星猩形	₀Sing ˩Sing ˧Ying	A star, an ape, form.
10.	疔丁庭	₀Teng[1] ˩Teng[1] ˧T'ing	A tetter sore[1], a nail, a court.
11.	廳聽亭	₀T'eng[1] ˩T'eng[1] ˧T'ing	A court[5], to hear, a road-side inn
12.	丁仃停	₀Ting ˩Ting ˧T'ing	Clove[2], alone, to cease.
13.	玎丁婷	₀Ting ˩Ting ˧T'ing	Jingling, a nail, handsome.
14.	璫當堂	₀Tong ˩Tong ˧T'ong	A hawker's hand-gong[6], proper, a hall.
15.	箋煎錢	₀Tsín ˩Tsín ˧Tsín	Note-paper[7], to fry, a surname.
16.	青清刑	₀Ts'ing ˩Ts'ing ˧Ying	The colour of nature, pure, legal punishments.
17.	艙倉藏	₀Ts'ong ˩Ts'ong ˧Ts'ong	A hold, a granary, to store away
18.	鎗槍牆	₀Ts'öng ˩Ts'öng ˧Ts'öng	A gun, a spear, a wall.
19.	資貲祠	₀Tsz ˩Tsz ˧T'sz	Postage[8], wealth, spring sacrifice
20.	意依兒	₀Yí ˩Yí ˧Yí	Will[3], depend on, an infant.
21.	鷹英迎	₀Ying ˩Ying ˧Ying	The hawk, superior, to receive a guest
22.	英應仍	₀Ying ˩Ying ˧Ying	A salad, suitable, according to.

Other examples might be given, but these will be sufficient for giving the learner a knowledge of these tones.

1. In 火疔瘡 ˈfo ₀teng ₀ch'ong, tetter.
2. In 丁香 ₀ting ₀höng, cloves.
3. As in the phrase 詐假意 chá˩ ₀ká ₀yí. This phrase is also pronounced chá˩ ˈká yí², and also chá˩ ˈka ₀yí.
4. In 白蠟膏 pák₂ láp₂ ₀kò, a certain kind of plaster.
5. In 官廳 ˩kwún ₀téng, a court, and in other connections.
6. In 玎璫 ₀ting ₀tong, a hawker's hand-gong.
7. In several phrases, the names of different kinds of paper.
8. In 信資 sun˩ ˩tsz, postage, and in other connections.

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Tonic Exercise in the 上 Shŏng² Tones.

	1	2	Shŏng² ˊshŏng.	Há² ˋshŏng.	Meaning of the Words.
1.	毆	簍	ˊAú	ˋLaú	To fight, a bamboo hamper.
2.	粉	忿	ˊFan	ˋFan	Flour of any grain, anger.
3	訪	朗	ˊLong	ˋLong	To inquire, lustrous.
4	虎	婦	ˊFú	ˋFú	A tiger, lady.
5.	嗏	蟹	ˊHaí	ˋHáí	To be at, a crab
6.	解	械	ˊKái	ˋK'ái	To explain, to pass anything along
7.	紀	企	ˊKéí	ˋK'éí	Annals, to stand.
8.	矯	晉	ˊKíú	ˋKíú	Straight, to bale water.
9.	舉	佢	ˊKöü	ˋK'öü	To elevate, he or she.
10.	寡	嫗	ˊKwá	ˋNá	Widow, used to denote the female.
11.	果	我	ˊKwo	ˋNgo	Fruit, I.
12.	嘅	禮	ˊLaí	ˋLaí	To turn, propriety.
13.	欖	攬	ˊLám	ˋLám	Olive, to grasp.
14.	佬	老	ˊLò	ˋLò	A fellow, old.
15.	両	兩	ˊLöng	ˋLöng	Tael, two.
15.	靄	殆	ˊOí	ˋT'oí	Foggy, dangerous.
17.	稟	眼	ˊPan	ˋNgán	To petition, eye.
18.	俾	里	ˊPéí	ˋLéí	To give, a mile.
19.	表	了	ˊPíú	ˋLíú	To manifest, finished.
20.	保	抱	ˊPò	ˋP'ò	To protect, to carry in the arms.
21.	使	舐	ˊShaí	ˋShái	To use, to lick.
22.	歹	鰭	ˊTái	ˋT'ái	Bad, rudder.
23.	點	斂	ˊTím	ˋLím	A dot, to harvest.
24.	頂	挺	ˊTing	ˋT'ing	Summit, to pull up.
25.	仔	鱮	ˊTsaí	ˋTs'aí	Son, a mullet.
26.	子	似	ˊTsz	ˋTs'z	A son, similar.
27.	搵	尹	ˊWan	ˋWan	To look for, correct.
28.	碗	滿	ˊWún	ˋMúún	A bowl, full.
29.	隱	引	ˊYan	ˋYan	Small, to entice.
30.	朽	有	ˊYaú	ˋYaú	Rotten wood, to have.
31.	倚	耳	ˊYí	ˋYí	To rely on, ear.
32.	掩	染	ˊYím	ˋYím	To close, to dye.
33.	殀	擾	ˊYíú	ˋYíú	Shortlived, to give trouble.
34.	挟	養	ˊYöng	ˋYöng	To shake (as a cloth), to rear.
35.	湧	勇	ˊYung	ˋYung	Bubbling, brave.
36.	婉	遠	ˊYün	ˋYün	Yielding, distant.

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The list of *yap* tones should be studied in the same way as the preceding Exercise.

Tonic Exercise in the Three 入 Yap$_2$ Tones.

	1 2 3	Shông^2 yap$_2$.	Chung yap$_2$.	Há^2 yap$_2$.	Meaning of the Words.
1.	握鉢噬	Ak$_,$	Ák$_\circ$	Ngák$_2$	To grasp, a bangle, contrary to.
2.	洽鴨陝	Ap$_,$	Áp$_\circ$	Háp$_2$	To soak, a duck, a straight passage.
3.	扤壓核	At$_,$	Át$_\circ$	Hat$_2$	To thrust in, to press down, the kernel of fruits.
4.	舵責宅	Chák$_,$	Chák$_\circ$	Chák$_2$	A small boat, to reprove, a mansion.
5	執劄閘	Chap$_,$	Cháp$_\circ$	Cháp$_2$	To pick up, to write out, a barrier.
6.	郅扎窒	Chat$_,$	Chát$_\circ$	Chat$_2$	To ascend, a bundle, to stop up the mouth of.
7.	職隻直	Chik$_,$	Chek$_\circ$†	Chik$_2$	To govern, one of a pair, straightforward.
8.	竹捉濁	Chuk$_,$	Chuk$_\circ$	Chuk$_2$	Bamboo, to seize, turbid.
9.	揾法罰	Fat$_,$	Fát$_\circ$	Fat$_2$	To dip up, law, to punish.
10.	急甲及	Kap$_,$	Káp$_\circ$	K'ap$_2$	Hasty, coat of mail, and.
11.	骨刮掘	Kwat$_,$	Kwát$_\circ$	Kwat$_2$	Bone, to scrape, to dig.
12.	扐肋肋	Lak$_,$	Lák$_\circ$	Lak$_2$	To bind, the ribs, the ribs.
13.	笠揑蠟	Lap$_,$	Láp$_\circ$	Láp$_2$	A hamper, to lump, wax.
14.	啤劣律	Lut$_,$	Lüt$_\circ$	Lut$_2$	Out of order, infirm, a statute.
15.	乜抹襪	Mat$_,$	Mát$_\circ$	Mat$_2$	What? to wipe, stockings.
16.	櫇咽臬	Mít$_,$	Yít$_\circ$	Yít$_2$	To break off, to choke, the judge or ruler of a city.
17.	嬤鈉捺	Nat$_,$	Nát$_\circ$	Nát$_2$	Joyful, to smooth, a dash to the right in writing.
18.	吸唼喢	Ngap$_,$	Ngap$_\circ$	Ngap$_2$	To talk at random, to tuck in, to beckon.
19.	北百白	Pak$_,$	Pák$_\circ$	Pák$_2$	North, hundred, white.
20.	不八魃	Pat$_,$	Pát$_\circ$	Pát$_2$	Not, eight, the god of draught.
21.	必鼈別	Pít$_,$	Pít$_\circ$	Pít$_2$	Must, a species of pheasant, to separate.
22.	毫撲薄	Pok$_,$	Pok$_\circ$	Pok$_2$	Name of a District, spacious, jungle.
23.	濕炸十	Shap$_,$	Sháp$_\circ$	Shap$_2$	Wet, to boil, ten.
24.	失殺實	Shat$_,$	Shát$_\circ$	Shat$_2$	To lose, to behead, firm.
25.	恤雪月	Sut$_,$	Süt$_\circ$	Yüt$_2$	To compassionate, snow, the moon or a month.
26.	嗒答踏	Tap$_,$	Táp$_\circ$	Táp$_2$	To lick, to answer, to step on.
27.	呾笪凸	Tat$_,$	Tát$_\circ$	Tat$_2$	Dab, a spot, projecting.
28.	的踢敵	Tik$_,$	T'ek$_\circ$	Tik$_2$	Clear, to kick, an opponent.
29.	琢脚畧	Tŏk$_,$	Kŏk$_\circ$	Lŏk$_2$	To pound on wood, the foot, a little.
30.	則册賊	Tsak$_,$	Ch'ák$_\circ$	Ts'ák$_2$	Precept, a register, a thief.
31.	囃插雜	Tsap$_,$	Ch'áp$_\circ$	Tsáp$_2$	A heap, to insert, mixed.
32.	七擦甲	Ts'at$_,$	Ts'át$_\circ$	Tsát$_2$	Seven, to brush, a cockroach, as:—虱甲 [kát$_2$ tsát$_2$.
33.	卽瘠蓆	Tsik$_,$	Tsik$_\circ$	Tsek$_2$†	Immediately, lean, mat.
34.	屈挖滑	Wat$_,$	Wát$_\circ$	Wát$_2$	Bent, to scoop out, smooth.
35.	饁腌葉	Yíp$_,$	Yíp$_\circ$	Yíp$_2$	Provision for journeys, to salt flesh (to put into brine), a leaf.

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Tonic Exercise in the Variant Rising Tones.

		Há² ˌP'ing Variant.	Shöng² ˏShöng Variant.	Há² ˏShöng Variant.	Shöng² höü³ and ˌChung yap₂ Variants.	Há² höü³ and Há² yap₂ Variants.	Meanings.
1.	1 喫	ˏLaí					Come,
	2 洗		ˏSaí				wash,
	3 買			ˏMáí			buy,
	4 去 & 跌				Höü³ & tít₀¹		go, fall,
	5 間 & 食					Man⁵ & shik₅	ask, eat.
2.	1 抬	ˏT'oí					Carry,
	2 寫		ˏSe				write,
	3 冇			ˏMo			none,
	4 過 & 抹				Kwo³ & mát₀¹		cross, wipe.
	5 賣 & 讀					Máí⁵ & tuk₅	buy, read.
3.	1 行	ˏHáng					Walk,
	2 走		ˏTsaú				run,
	3 上			ˏShöng			go up,
	4 瞓 & 摺				Fan³ & chíp₀¹		sleep, to fold,
	5 念 & 學					Ním⁵ & hok₅	to recite, to learn.

Remember that all the variant tones except those of the Upper Even, 上平, shöng² ˏp'ing, and Upper Entering, 上入, shöng² yap₂ are rising tones, that of the Lower Even, 下平, há² ˏp'ing, having first a fall, followed by a rise.

The Upper Rising, 上上, shöng² ˏshöng has a rest at the end of its rise. The Lower Rising, 下上, há² ˏshöng is pronounced with more emphasis, etc. (but see description above), than is bestowed on the variants of the Lower Retiring, 下去, há² höü³, and the Lower Entering, 下入, há² yap₂. Then again the variants of the Upper Retiring 上去, shöng² höü³ and the Middle Entering, 中入, ˌchung yap₂ are both shorter in duration than the others. The variant of the Upper Entering, 上入, shöng² yap₂, is a prolongation of the voice on the same level.

Aspirated and Non-Aspirated Words.

Another distinction which calls for the special attention of the learner is the difference between aspirated and non-aspirated words. 'It is a very important part of pronunciation, as much so in every respect as the tones, and should be particularly attended to.'—Williams's *Easy Lessons in Chinese*, p. 55. 'It cannot * * be too strongly impressed upon learners from the outset that * * aspirates * * are of the utmost importance to one

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who would learn Chinese intelligibly. Carelessness about the difference between aspirated and unaspirated words in Chinese, will often render a speaker as absolutely unintelligible in China, as a foreigner in England would be if he should substitute *d* for *t* or *t* for *d*, saying for instance, "too dry" for "do try," or if he should substitute *b* for *p* or *p* for *b*, speaking of "bears" when he means "pears" and of "pears" when he means "bears." It is not intended here to assert that the difference between aspirated and unaspirated words is exactly the same as the difference between the English *d* and *t* or *b* and *p* sounds, etc., but the difference is *quite as distinct and great* as this, and it is even more important in speaking Chinese to observe these differences than it is in speaking English.'—FOSTER'S *Elementary Lessons in Chinese*, pp. 29 and 30. And yet it is one of the features of Chinese pronunciation which is, one might almost say, systematically ignored by many foreigners learning Chinese, either from a failure to see the distinction, from not understanding the definitions explaining the difference, or from an idea that it can be of no importance. This last idea being probably fostered by the feeling that there is nothing of the kind in English, or in other words, instead of the voice passing quietly from the initial consonant to the vowel and the final consonant, a strong breathing out often takes place in English immediately after the initial consonant. To explain the difference between the aspirated and unaspirated pronunciation let us take, for example, the word *tin*. To pronounce this word the following actions take place. First place the tip of the tongue on the palate immediately behind the front teeth, then let it quietly drop while the voice pronounces a something between an English *t* and an English *d*, that is, it has the sound of the English *t* but unaccompanied with any forcible emission of the voice, which generally does accompany the pronunciation of the *t* in English, then after this initial consonant immediately follows the *in* pronounced like *een* in English. Next take an aspirated word spelled in the same way, but with an inverted comma to represent the aspirate in Chinese, as:—*t'in*. Here begin as before by placing the tip of the tongue on the palate behind the front teeth, but immediately the tongue falls and the *t* is pronounced, it is followed by a strong breathing out of the voice, this being the way in which many pronounce the *t* in English. There is, however, some difference amongst different speakers of English as to the way in which they pronounce their consonants: that is to say that there is a dual method of pronouncing two precisely similar combinations of letters of the alphabet by different individuals in English, some pronouncing them with a more forcible emission of voice, while others let them, as it were, simply fall quietly out of their mouths without any or but slight propulsion. It therefore follows that the usual directions given as to the pronunciation of the aspirated and unaspirated consonants as pronounced in Chinese are misleading to many persons. To many the

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directions should be given to pronounce the aspirated consonants in the same way that they do these consonants in English while the unaspirated ones are to be pronounced flatter and more like the other consonants, such as *d* and *b*, which they pronounce without any explosive force of the voice in English.

Now in Chinese certain consonants are pronounced much softer and without any explodent force, while the same consonants are also pronounced in other words with a strong out-breathing of the voice immediately after them, as stated above—suppose, in fact, that a Greek rough breathing comes in; in other words the consonants in Chinese which are pronounced quietly are also pronounced with a forcible emission of the voice immediately following them which is represented by the inverted comma in the spelling used to show the sound in English of Cantonese. Thus ˌchá, the ch being pronounced quietly means, *to hold*, while the same sound, but intensified by an explosive force, as, ˌch'á means, *fork*. Just as in English there are two ways of pronouncing the *th* (as for example, *thy* and *thigh*, where the only difference in the sound of the two words consists in the difference between the pronunciation of the *th*); so in Chinese the same English consonants (employed to spell the Chinese) in many cases are used in two different ways, one unaspirated and the other followed by the aspirate.

The consonants which have the aspirate after them are the following, viz.:—

Ch, k, p, t, and ts.

The learner will find it a good practice to go through the following exercise daily at first, till he finds no difficulty at all with the unaspirated and aspirated words:—

渣差 ˌchá, *refuse*; ˌch'á, *error*.
齋差 ˌchái, (ˈtá ˌchái, mass); ˌch'ái, *police*.
爪測 chak˱, *slanting*; ch'ák˱, *to fathom*.
責冊 chák꜀, *to reprove*; ch'ák꜀, *a register*.
針沈 ˌcham, *a needle*; ˏch'am, *to sink*.
斬杉 ˈchám, *to chop off*; ch'ám², *fine*.
眞塵 ˌchan, *true*; ˏch'an, *dust*.
盞產 ˈchán, (ˌtang ˈchán, a lamp saucer); ˈch'án, *to produce*.
脚撐 ˌcháng, *heel*; ˌch'áng, *to pole*.
閘插 cháp˱, *a gate*; ch'áp꜀, *to insert*.
扎察 chát꜀, *a bundle*; ch'át꜀, *to examine*.
州臭 ˌchaú, *a district*; ch'aú², *a bad smell*.
爪炒 ˈcháú, *claws*; ˈch'áú, *to fry in fat*.

遮車 ˌche, *an umbrella*; ˈch'e, *a carriage*.
隻尺 chek꜀ (a Classifier); ch'ek꜀, *a foot*.
知遲 ˌchí, *to know*; ˏch'í, *late*.
占諂 ˌchím, *to divine*; ˈch'ím, *to flatter* (book).
氈躚 ˌchín, *felt*; ˏch'ín, *to tread* (book).
正稱 ˌching, *the first*; ˌch'ing, *to style*.
折設 chít꜀, *to snap in two*; ch'ít꜀, *to establish*.
朝朝 ˌchíú, *morning*; ˏch'íú, *the Court*
阻初 ˈcho, *to hinder*; ˌch'o, *the beginning*.
着綽 chök꜀, *right*; ch'ök꜀, loose.
章窓 ˌchöng, *a chapter*; ˌch'öng, *a window*.[1]
壯瘡 chong², *robust*; ˌch'ong, *a boil*
豬柱 ˌchü, *a pig*[2]; ˏch'ü, *a pillar*.
追吹 ˌchöü, *to pursue*; ˌch'öü, *to blow*.

1. Or in many connections ꜀ch'öng. 2. Or in many connections ꜀chü.

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竹 chuk$_3$, *bamboo*; ch'uk$_3$, *domestic animals*.
准 ˊchun, *to allow*; ˏch'un, *spring*.
磚 ˏchūn, *a brick*; ˏch'ūn, *a hill spring*.
中 ˏchung, *middle*; ˏch'ung, *to fill*.
黜 chut$_3$, *to blame* (book); ch'ut$_3$, *to go out*.
鷄 ˏkaí, *a fowl*; ˏk'aí, *a clear hill stream*.
街 ˏkái, *a street*; ˊk'ái, *a pattern* (book).
金 ˏkam, *gold*; ˏk'am, *a coverlet*.
根 ˏkan, *roots*; ˍk'an, *parsley*.
揹 ˏkang, *soup*; k'ang^3, *to oppress*.
急 kap$_3$, *hasty*; k'ap$_3$, *to inhale*.
吉 kat$_3$, *lucky*; k'at$_3$, *to cough*.
鳩 ˏkaú, *a pigeon*; ˏk'aú, *to mix*.
交 ˏkáú, *to unite*; k'aú^3, *to rely on*.
幾 ˏkéí, *a few*; ˍk'éí, *chess*.
極 kik$_2$, *very*; k'ek$_2$† *clogs*.
兼 ˏkím, *moreover*; ˍk'ím, *tongs*.
堅 ˏkín, *firm*; ˊk'ín, *to lift up* (a cover).
京 ˏking, *capital city*; ˍk'ing, *a whale*.
潔 kít$_0$, *clear*; k'ít$_0$, *to borrow*.
轎 kíú^5*, *a sedan*; ˍk'íú, *a bridge*.
改 ˊkoí, *to change*; k'oí^3, *a cover*.
各 kok$_0$, *each*; k'ok$_0$, *really*.
脚 kōk$_0$, *foot*; k'ōk$_0$, *to stop* (book).
剛 ˏkong, *just*; k'ong^3, *a sofa*.
薑 ˏkōng, *ginger*; ˍk'ōng, *by force*.
居 ˏkōū, *to dwell*; ˍk'ōū, *a drain*.
捐 ˏkūn, *to squeeze through*; ˍk'ūn, *the fist*.
公 ˏkung, *public*; ˍk'ung, *poor*.
缺 küt$_0$, *deficient*; k'wút$_3$, *united strength*.
瓜 ˏkwá, *a melon*; ˏk'wá, *to brag*.
歸 ˏkwaí, *home*; ˏk'waí, *a custom*.
君 ˏkwan, *ruler*; ˍk'wan, *a skirt*.
光 ˏkwong, *light*; ˍk'wong, *mad*.
把 ˊpá, *to seize*; ˍp'á, *a guitar*.
跛 ˏpaí, *lame*; ˏp'aí, *to pare*.
擺 ˊpái, *to spread out*; ˍp'ái, *a shield*.
百 pák$_0$, *hundred*; p'ák$_0$, *to clap*.

貧 ˊpan, *a petition*; ˍp'an, *poor*.
攀 ˏpán, *a grade*; ˏp'án, *to drag*.
崩 ˏpang, *a fracture*; ˍp'ang, *a friend*.
蜂 páng^2, *bang!*; ˍp'áng, *a land-crab*.
不 pat$_3$, *not*; p'at$_3$, *a piece* (of cloth).
包 ˏpáú, *to wrap up*; ˏp'áú, *to cast* (anchor).
俾 ˊpéí, *to give*; ˍp'éí, *leather*, or *skin*.
迫 pik$_3$, *to urge*; p'ek$_0$†, *to throw away*.
邊 ˏpín, *the side*; p'ín^3, *slip* (slice).
兵 ˏping, *a soldier*; ˍp'ing, *even*.
必 pít$_3$, *must*; p'ít$_0$, *a down stroke*.
標 ˏpíú, *a banner*; p'íú^3, *to bleach*.
波 ˏpo, *a wave*; ˏp'o, *a classifier of trees*, etc.
煲 ˏpò, *to boil*; ˏp'ò, *to spread out*.
博 pok$_0$, *intelligent*; p'ok$_3$, *to flap*.
幫 ˏpong, *to help*; ˍp'ong, *side*.
杯 ˏpúí, *a cup*; ˍp'úí, *to indemnify*.
盤 ˏpún, *to remove*; ˍp'ún, *a basin*.
蓬 pung^2, *to run against*; ˍp'ung, *a sail*.
鉢 púk$_0$, *a coarse dish*; p'úk$_0$, *to dash water*.
打 ˊtá, *to strike*; ˏt'á, *another*.
低 ˏtaí, *to bend down*; ˏt'aí, *a ladder*.
帶 táí^3, *a girdle*; t'áí^3, *excessive*.
泵 ˊtam, *to hammer*; ˊt'am, *a cess-pool*.
擔 ˏtám, *to carry*; ˏt'ám, *to covet*.
墩 ˏtan, *a heap*; ˏt'an, *to swallow*.
單 ˏtán, *alone*; ˏt'án, *to spread open*.
燈 ˏtang, *a lamp*; ˍt'ang, *rattan*.
答 táp$_0$, *to answer*; t'áp$_0$, *a pagoda*.
達 tát$_2$, *to pervade*; t'át$_0$, *a dead loss*.
斗 ˊtaú, *a dry measure*; ˏt'aú, *to steal*.
糴 tek$_2$†, *to buy rice*; t'ek$_0$†, *to kick*.
釘 ˏteng,† *a nail*; ˍt'eng†, *a boat*.
的 tik$_3$, *clear*; t'ik$_3$, *to scrape off*.
點 ˊtím, *a spot*; ˏt'ím, *to increase*.
癲 ˏtín, *crazy*; ˏt'ín, *the sky*.
打 ˏting, *a jingling sound*; ˍt'ing, *a pavilion*.
碟 típ$_2$, *a plate*; t'íp$_0$, *a card*.

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跌鐵 tít$_{\circ}$, *to fall*; t'ít$_{\circ}$, *iron*.
丟條 ˏtíu, *to throw away*; ˍt'íu, *a classifier*.
多拖 ˏto, *many*; ˏt'o, *to lead* (by the hand).
刀桃 ˏtò, *a knife*; ˍt'ò,* *or* ˍt'ò, *peach*.
代檯 toí^{2}, *a generation*; ˍt'oí*, *a table*
度托 tok$_{2}$, *to measure*; t'ok$_{\circ}$, *to carry*
當湯 ˏtong, *proper*; ˏt'ong, *soup*.
劑妻 ˏtsaí, *a dose*; ˏts'aí, *a wife*
浸尋 tsam^{2}, *to soak*; ˍts'am, *to look for*.
簪蠶 ˏtsám, *a hairpin*; ˍts'ám, *a silkworm*.
贊餐 tsán^{2}, *to praise*; ˏts'án, *a meal*.
憎層 ˏtsang, *to hate*; ˍts'ang, *a layer, or storey*.
喋緝 tsap$_{2}$, *handful*; ts'ap$_{2}$, *to join*
疾七 tsat$_{2}$, *disease*; ts'at$_{2}$, *seven*.
走秋 ˇtsaú, *to run*; ˏts'aú, *autumn*.
姐邪 ˇtse, *an elder sister*; ˍts'e, *depraved*
迹戚 tsik$_{2}$, *a foot-mark*; ts'ik$_{2}$, *related to*.
尖簽 ˏtsím, *sharp*; ˏts'ím, *to subscribe*
煎千 ˏtsín, *to fry*; ˏts'ín, *a thousand*
晶清 ˏtsing, *crystal*; ˏts'ing, *pure*.
接妾 tsíp$_{\circ}$, *to receive*; ts'íp$_{\circ}$, *a concubine*.

節切 tsít$_{\circ}$, *averse*; ts'ít$_{\circ}$, *to cut* (in slices)
椒樵 ˏtsíu, *pepper*; ˍts'íu, *scattered wood*.
左錯 ˇtso, *the left*; ts'o^{2}, *wrong*.
租粗 ˏtsò, *rent*; ˏts'ò, *coarse*.
再啐 tsoí^{2}, *again*; ˏts'oí! *pshaw!*
作錯 tsok$_{\circ}$, *to make*; ts'ok$_{\circ}$, *to tattoo*.
葬倉 tsong^{2}, *to bury*; ˏts'ong, *a granary*.
將鎗 ˏtsöng, *shall*; $_{\circ}$ts'öng, *a gun*.
聚取 tsöü^{2}, *to assemble*; ˇts'öü, *to take*.
足速 tsuk$_{2}$, *the foot*; ts'uk$_{2}$, *hurried*.
樽巡 ˏtsun, *a bottle*; ˍts'un, *to cruise*.
尊村 ˏtsün, *honourable*; ˏts'ün, *a village*.
棕松 ˏtsung, *coir*; ˍts'ung, *the pine tree*.
絕撮 tsüt$_{2}$, *to sunder*; ts'üt$_{\circ}$, *a pinch*
子慈 ˇtsz, *a son*; ˍts'z, *mercy*.
堆推 ˏtöü, *a heap*; ˏt'öü, *to push away*
督禿 tuk$_{2}$, *to lead*; t'uk$_{2}$, *a Buddhist priest*.
敦湍 ˏtun, *angry*; ˏt'un, *a rapid current*
短團 ˇtün, *short*; ˍt'ün, *a globular mass*.
東通 ˏtung, *east*; ˏt'ung, *to go through*.
奪脫 tüt$_{2}$, *to take by force*; t'üt$_{\circ}$, *to strip*.

Long and Short Vowels.

Another most important feature in Cantonese is the long and short vowels and diphthongs. The beginner must drill himself in these daily, and make sure that he is pronouncing a word containing a long vowel with the vowel long and one with a short vowel with the vowel short. Dr. Eitel rightly says about these:—'Another characteristic feature of the Cantonese dialect is the distinction of long and short vowels and diphthongs, which should be specially studied from the beginning, to accustom the ear to the discrimination of these shades, which is indispensable for a ready and correct understanding of the spoken language.'—Introduction to *Cantonese Dictionary*, p. xiii.

To enable the learner to 'specially study' these distinctions, tables of many of them are here appended; and the learner should go through them with his

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teacher day by day till perfect, and even then a run through them occasionally will do him good.

握 ak$_3$, *to grasp*; ák$_\circ$, *a bangle*.
揞 ᶜam, *to cover*, ᶜám, *an unopened flower*.
鶯 ᶜang, *the nightingale*; ᶜáng, *a jar*
洽 ap$_3$, *to cover over*; áp$_\circ$, *a duck*.
抎 at$_3$, *to thrust in*; át$_\circ$, *to pawn for a time*.
仄 chak$_3$, *slanting*; chák$_\circ$, *to reprove*.
針 ᶜcham, *a needle*; ᶜchám, *to cut in two*.
眞 ᶜchan *true*; ᶜchán, *a shallow cup for oil*.
箏 ᶜchang, *a harpischord*; ᶜcháng, *to wrangle*.
執 chap$_3$, *to pick up*; cháp$_2$, *a barrier*
質 chat$_3$, *substance*; chát$_\circ$, *a bundle*
分 ᶜfan, *to divide*; ᶜfán, *all*.
拂 fat$_3$, *to brush away*; fát$_\circ$, *usage*.
黑 hak$_3$, *black*; hák$_\circ$, *a guest*.
痕 ᶜhan, *a mark*; ᶜhán, *leisure*.
鏗 ᶜhang, *to knock against*; ᶜháng, *to walk*.
哈 hap$_3$, *sleepy*; háp$_\circ$, *to gulp*.
喉 ᶜhaú, *the throat*; ᶜháú, *skilful*.
金 ᶜkam, *metal*; ᶜkám, *a gaol*.
根 ᶜkan, *root*; ᶜkán, *an interval*.
羹 ᶜkang, *a thick soup*; káng^3, *a by-path*.
急 kap$_3$, *hasty*; káp$_\circ$, *armour for the body*.
君 ᶜkwan, *the prince*; ᶜkwán, *to bar a door*.
囷 ᶜkwang, *rumbling*; kwáng^2, *to ramble*
骨 kwat$_3$, *bone*; kwát$_\circ$, *to scrape*.
林 ᶜlam, *a grove*; ᶜlám*, *a basket*.
吟 ᶜlang, *a jingle*; ᶜláng, *cold*.
笠 lap$_3$, *a pottle*; láp$_2$, *to establish*.
用 lat$_3$, *to let go*; lát$_2$, *pungent*.
麥 mak$_2$, *wheat*; mák$_\circ$, *to break in two*.
蚊 ₒman, *mosquito*; ᶜmán, *to pull*.
盟 ᶜmang, *an alliance*; ᶜmáng, *blind*.
乜 mat$_3$, *what*; mát$_\circ$, *to wipe*.
臉 ᶜnam, *mellow*; ᶜnám, *male*.

攂 ᶜnan, *to handle*; ᶜnán, *difficult*.
粒 nap$_3$, *a grain*; náp$_5$*, *or* náp$_2$, *quilted*
擸 nat$_3$, *joyful*; nát$_\circ$, *to smooth*.
阨 ngak$_3$, *to swindle*; ngák$_2$, *front*
啗 ᶜngam, *foolish*; ᶜngám, *precipice*.
銀 ᶜngan, *money*; ᶜngán, *eye*.
吸 ngap$_3$, *to talk wildly*; ngáp$_\circ$, *to tuck in*.
抅 ngat$_2$, *to sway*; ngát$_\circ$, *a rank smell*.
北 pak$_3$, *north*; pák$_\circ$, *one hundred*.
貧 ᶜp'an, *poor*; ᶜp'án, *to lead*.
崩 ᶜpang, *an emperor's death*; páng^2, *bang!*
不 pat$_3$, *not*; pát$_\circ$, *eight*.
心 ᶜsam, *the heart*; ᶜsám, *three*.
新 ᶜsan, *new*; sán^3, *to scatter*.
唼 sap$_3$, *to enter the mouth*; sáp$_\circ$, *suddenly*
膝 sat$_3$, *the knee*; sát$_\circ$, *to disperse*.
深 ᶜsham, *deep*; ᶜshám, *clothes*.
身 ᶜshan, *body*; ᶜshán, *mountain*.
生 ᶜshang, *to produce*; ᶜsháng, *to scour*.
濕 shap$_3$, *wet*; sháp$_\circ$, *to provoke*.
失 shat$_3$, *to lose*; shát$_\circ$, *to kill*.
泵 ᶜtam, *to pound*; ᶜtám, *to carry from a pole*

墩 ᶜtan, *a heap*; ᶜtán, *single*.
搭 tap$_2$, *to be rained on*; táp$_\circ$, *to answer*.
凸 tat$_2$, *a tenon*; tát$_2$, *intelligent*.
鯽 tsak$_3$, *bream*; ts'ák$_2$, *a thief*.
浸 tsam^3, *to soak*; ᶜtsám, *hairpin*.
親 ᶜts'an, *related to*; ᶜts'án, *a meal*.
喋 tsap$_3$, *a handful*; tsáp$_2$, *mixed*.
七 ts'at$_3$, *seven*; ts'át$_\circ$, *to brush*.
雲 ᶜwan, *cloud*; ᶜwán, *to return*.
核 wat$_2$, *the stony seeds of fruit*; wát$_2$, *smooth*.

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The Long and Short Diphthongs aí and áí.

唉挨 ˏaí, *whew!* ˏáí, *to lean upon.*
擠齋 ˏchaí, *to place*; ˏcháí, *to abstain.*
費快 faí⁾, *to spend*; fáí⁾, *quick.*
鷄街 ˏkaí, *a fowl*; ˏkáí, *a street.*
歸乖 ˏkwaí, *home*; ˏkwáí, *good* (as a child).
嘹拉 ˏlaí, *to come*; ˏláí, *to pull.*
迷埋 ˏmaí, *to deceive*; ˏmáí, *to hide away.*
篩曬 ˏshaí, *sieve*, shái⁾, *to dry in the sun.*
低帶 ˏtaí, *to bend down*; tái⁾, *a ribbon.*
威壞 ˏwaí, *dignity*; wái⁾, *to spoil.*
泥奶 ˏnaí, *clay*; ˏnái, *lady*
嵒涯 ˏngaí, *to importune*; ˏngái, *beach*
跛拜 ˏpaí, *lame*; pái⁾, *to worship.*

Exercises on the Long and Short Diphthongs aí eí áí.

1. 肺非塊 fai⁾, *the lungs*; ˏféi, *not*; fáí⁾, *a lump.*
2. 係禧鞋 hai², *to be*; ˏhéi, *happy*; ˏhái, *a shoe.*
3. 髻幾街 ˏkaí, *coiffure*; ˏkéi, *subtle*; ˏkái, *a street.*
4. 嘹李拉 ˏlaí, *to come*; ˏléi, *a plum*; ˏlái, *to pull.*
5. 米微賣 ˏmaí, *rice*; ˏméi, *minute*; mái², *to sell.*
6. 坭你乃 ˏnaí, *mire*; ˏnéi, *you*; ˏnái, *but.*
7. 鼻俾憊 pai⁾, *sad*, ˏpéi, *to give*; ˏpái, *to spread out.*
8. 弟地大 tai², *a younger brother*; téi², *earth*; tái², *great.*

The Long and Short Diphthongs aú and áú.

區拗 ˏaú, *a surname*; ˏáú, *to snap in two.*
周找 ˏchaú, *universal*; ˏcháú, *to exchange*
喉巧 ˏhaú, *the throat*; ˏháú, *skilful.*
九絞 ˏkaú, *nine*; ˏkáú, *to twist.*
流撈 ˏlaú, *to flow*; ˏláú, *to drag for in water.*
蹲茅 ˏmaú, *to squat down*; ˏmáú, *reeds*
扭鬧 ˏnaú, *to twist*; náú², *to scold.*
牛咬 ˏngau, *an ox*; ˏngáú, *to bite.*
剖包 ˏp'aú, *to divide*; ˏpáú, *to wrap around.*
收箝 ˏshaú, *to receive*; ˏsháú, *a basket.*

Exercise on e and í (= ee).

車知 ˏch'e, *a carriage*; ˏchí, *to know.*
啼顯 ˏhe! *holloa!* ˏhín, *manifest.*
嘅見 ke⁾; *sign of possessive*; kín⁾, *to see.*
哩蓮 ˏle, *a final particle*; ˏlín, *the lotus.*
歪面 ˏme, *awry*; mín², *the face.*
嘅年 ˏne, *there!* ˏnin, *year*
唉嗚 ˏnge, *whine*; ˏngí, *hesitating.*
啤便 ˏpe, *beer*; pín², *convenient.*
寫先 ˏse, *to write*; ˏsín, *first.*
賒善 ˏshe, *on credit*; shín², *virtuous.*
爹天 ˏte, *dad*; ˏt'ín, *the sky.*
借箭 tse⁾, *to borrow*; tsín⁾, *an arrow*

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Exercise on Short and Long i, viz., i and í.

織 chik, *to weave*; 知 chí, *to know*.
擒 fing², *to swing*; 顯 hín, *manifest*.
京 king, *a capital*; 潔 kít, *pure*.
隙 kwik, *a crack*; 闕 kwít, *shrill*.
齡 ling, *tinkling*; 憐 lín, *commiserate*.
明 ming, *clear*; 勉 mín, *to force*.
掙 ning, *to take*; 鬱 nín, *a slice*.

兵 ping, *a soldier*; 變 pin, *to alter*.
星 sing, *a star*; 仙 sín, *genii*.
聲 shing, *a sound*; 詩 shí, *a hymn*
定 ting², *to fix*; 典 tín, *a canon*.
淨 tsing², *pure*; 煎 tsin, *to fry*
掟 wing, *to throw*; 襪 wít, *creaking*

Whenever o is only used with an initial consonant or consonants and without a final consonant both the open o, and close ò are used in the Cantonese.

Exceptions:—cho, fo, kwo, and wo, there being no chò, fò, kwò, or wò.

Whenever the o is followed by the final consonants k, n, ng, and t, then the o is an open one, as:—ok, on, ong, and kot.

Whenever the o is followed by the final consonant m, and p, then it has the close sound of ò, as òm, kòp.

Exercise on Long and Short o, viz., o and ò.

阻 cho, *to hinder*; 早 tsò, *early*.
何 ho, *what?* 皓 hò, *down* (hair).
歌 ko, *a song*; 高 kò, *high*.
擺 lo, *to fetch*; 佬 lò, *a fellow*.
磨 mo, *to rub*; 毛 mò, *hair*.

鵝 ngo, *a goose*; 擊 ngò, *to shake*.
波 po, *a wave*; 煲 pò, *to boil*.
疎 sho, *wide apart*; 數 shò, *an account*.
鎖 so, *a lock*; 鬚 sò, *a beard*.
左 tso, *left*; 做 tsò², *to do*.

There are other combinations in which the o both long and short are used; but in these other combinations only one kind of o is used with each combination; they do not therefore come into such striking contrast as when appearing simply with initial consonants, and, moreover, the above Exercise is sufficient to give the learner a knowledge of the difference between the two pronunciations.

Exercise on u, ú and ü.

准 chun, *to permit*; 寬 fún, *to relax*; 尊 chün, *single*.
倫 lun, *constant*; 門 mún, *door*; 亂 lün², *confused*.
順 shun², *compliant*; 本 pún, *the origin*; 般 shün, *a ship*.

These will be sufficient to show the difference between these sounds.

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Exercise on öü and úí.

追灰 ˏchöü, *to pursue*; ˏfúí, *ashes*
水杯 ˏshöü, *water*; ˏpúí, *a cup*.
最囘 tsöü˃, *to assemble*; ˍwúí, *a time*.

These few examples will show the difference between these two sounds; but the learner must note that the English Dictionaries of Cantonese, which are nearly all based on the *Fan Wan*, are not to be trusted for giving these sounds; some that should be under öü are classed with those under úí, and again others belonging to these classes are spelled with the ü.

The Chinese, not having an alphabetical language and therefore not being accustomed to such a mode of representing the sounds, have not their ears so acutely trained to distinguish between slight distinctions and differences in sounds as represented by letters of the alphabet, as they are to distinguish differences in the tones, and are consequently not altogether to be trusted in their classifications of sounds. Dictionary makers should take the correct pronunciation of good speakers of a standard dialect (such for example as Canton-city Cantonese) instead of blindly following the guidance of native compilations, which sometimes mislead.

Pronunciation.

a like u, e g.:- san, *as* sun
á ,, ah, e.g.:—pá, *as* pa
e ,, e in men, e.g.:—meng.
i ,, i in pin, e.g.:—king, *as* king.
í ,, í in machine, e.g.:—kín, *as* keen.
o ,, o in order, e.g.:—ho, *as* haw.
ò ,, ò in so, e.g.:—mò, *as* (to) mow.
ö nearly like er in her, e.g..—hö, *as* he(r)
u ,, ,, u in hur, e.g.:—shun.
ú like u in fool, e.g.:—wú, *as* woo.
ü ,, French u in l'une, e.g.:—süt.
aí ,, i in while, e.g.:—faí.
áí like i in high, e.g.:—fáí, *as* fie.
aú ,, ou in plough, e.g.:—haú, *as* how.
áú ,, aaow, e.g. :—háú.
éí ,, ey in they, e.g :—p'éí, *as* pay.
fú ,, ew in few, e.g.:—shíú.
oí ,, oy in boy, e.g.:—k'oí, *as* coy.
öü nearly as in louis, e g :—shöü.
úí like ooee, e.g.:—múí.
sz, run the sounds of the letters *s* and *z* together.
m is the sound of the letter m alone without any vowel and formed with the lips closed.
ng like ng in sing.

There is no b, d, g alone, j, q, v, x or z sounds in Cantonese. The nearest approach to r is in the word for *boot*, which sounds very much like *her*, as an Englishman who scarcely pronounces his *r* would sound it, not as a Scotchman would pronounce it.

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The rest of the letters are pronounced as in English. The only difficulty the learner will find will be in pronouncing them soft enough when unaspirated (especially is this true with the letters *p*, *k* and *t*), as we generally pronounce those consonants in English, which are sometimes followed by aspirates in Chinese with sufficient force to render them aspirated, though in some parts of England they are always pronounced unaspirated.

Be very careful about the distinction between the short *a* and the long *á*. Men that have lived many years in China are often so oblivious of the living pronunciation as not to notice that they are led away by the peculiar use of this short *a* to represent a *u*—and in fact pronounce San Ning as spelled, and not as Sun Ning, the correct sound. This is a most common mistake with Europeans, and it is extremely disagreeable and pitiable to hear the persistence with which they will adhere to this egregious mistake, for there is no such sound in Chinese as "san" in sandy.

To correct such and similar tendencies a syllabary is here appended in which, whenever possible to do so, the Chinese sounds have been represented by sounds of the English letters, or by words in English, etc., so that between the list given above and this that follows the learner ought, especially with the assistance of his teacher, to arrive at the correct pronunciation.

Let the learner remember that this is of great importance.

The *sh* in Cantonese is pronounced softer than in English.

SYLLABARY OF CANTONESE.

THE ORTHOGRAPHY ADOPTED IN THIS BOOK REPRESENTED BY SIMILAR SOUNDS IN ENGLISH, ETC., WHEN SUCH SOUNDS EXIST, OR BY COMBINATIONS OF THE LETTERS OF THE ENGLISH ALPHABET.

Only the letters not bracketed are to be imitated in sound, but with the sound that they have when in union with those in brackets.

If blanks are left in the syllabary it is in consequence of no equivalent sounds appearing in English, or under such circumstances it is stated that the sound is nearly, or somewhat like such and such a combination of English letters. In such cases the former list and a careful imitation of the Chinese voice ought to assist the beginner, especially with perseverance, to attain to what at first may seem to him almost to necessitate an impossible contortion of his vocal organs.

Even when tolerably sure of his pronunciation, the beginner will find it of advantage to check it by this syllabary, as mistakes at first generally result in a tendency to a permanently vicious pronunciation, which, when once fixed, will be very difficult to change.

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The unaspirated words the learner will notice, by listening to his teacher, are pronounced much softer and without the explodent force which the aspirated words have. The sounds of the consonants when unaspirated must be particularly noticed. They sound much flatter than the English consonants, which are used to represent the nearest approach to their sound. Remember that ch unaspirated is much flatter than ch in English, almost reaching the dj, but never actually that. In order to draw particular attention to this sound of some of the consonants the aspirated ones are followed by an h in the English spelling in this syllabary, though it must be remembered, as said before, that the aspirated consonants often approach nearer to the English sound of the consonants than the unaspirated ones in Chinese.

ch unaspirated sounds almost midway between the English sounds of *dj* and *ch*.
k ,, ,, ,, ,, *g* ,, *k*.
kw ,, ,, ,, ,, *gw* ,, *kw*.
p ,, ,, ,, ,, *b* ,, *p*.
t ,, ,, ,, ,, *d* ,, *t*.
ts ,, ,, ,, ,, *ds* ,, *ts*.

These are the only consonants and combinations of consonants which are followed by the aspirate.

There are in Cantonese 780 different syllables or words which are represented by a different spelling in English.

A

Á *as* ah!
Aí *as* i(dle)
Ái *as* eye, *or* aye.
Ak *as* Ux (bridge) *
Ák *as* a(r)k.
Am *as* (h)um.
Ám *as* a(r)m.
Án *as* A(h)n(hold).
Ang *as* (h)ung.
Áng *as* ahng.
Ap *as* up
Áp *as* (h)a(r)p
At *as* (h)ut
Át *as* (h)a(r)t.
Aú *as* (h)ow.
Áú *as* a(h)oo.

C

Chá *as* cha(rm).
Ch'á *as* chha(rm).
Chaí *as* chi(ld).
Cháí *as* Chi(na).
Ch'aí *as* Chhi.
Ch'áí *as* Chhi(na)
Chak *as* chuck.
Ch'ak *as* chhuck.
Chák *as* chahk
Ch'ák *as* chhahk
Cham *as* chum
Ch'am *as* chhum.
Chám *as* cha(r)m
Ch'ám *as* chha(r)m.
Chan *as* chun.
Ch'an *as* chhun.
Chán *as* chahn.
Ch'án *as* chhahn.
Chang *as* ch(h)ung.†
Cháng *as* chahng.
Ch'áng *as* chhahng.

* Like Uk, that is to say the s in the x not being sounded.
† Not choong, but the word is pronounced as if the h of hung were changed into ch.

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Chap *as* chup.
Cháp *as* chahp
Ch'áp *as* chhahp.
Chat *as* chut(ney).
Chát *as* cháht.
Ch'át *as* chhaht.
Chaú *as* chow.
Ch'aú *as* chhow.
Cháú *as* cha(h)ow.
Ch'áú *as* chha(h)oo.
Che *as* che(rry).
Ch'e *as* chhe(rry).
Chek *as* chek.
Ch'ek *as* chhek.
Cheng *as* cheng.
Ch'et *as* chhet.
Chí *as* cheese.
Ch'í *as* chhee(se)
Chik *as* chick.
Ch'ik *as* chhick.
Chím *as* cheem.
Ch'ím *as* chheem.
Chín *as* cheen.
Ch'ín *as* chheen.
Ching *as* ching.
Ch'ing *as* chhing
Chíp *as* cheep.
Chít *as* cheat.
Ch'ít *as* chhee(tah).
Chíú *as* cheeoo.
Ch'íú *as* chheeoo.
Cho *as* chaw.
Ch'o *as* chhaw
Chok *as* chalk.
Chŏk *as* Ch(h)u(r)k *
Ch'ŏk *as* Chh(h)u(r)k.*
Chong *as* chong
Ch'ong *as* chhong
Chŏng *as* Ch(h)u(r)ng.*
Ch'ŏng *as* Chh(h)u(r)ng.*
Chŭ *as* chue.
Ch'ŭ *as* chhue.
Chŏŭ *something like* chooee.
Ch'ŏŭ *something like* chhooee.
Chuk *something like* chook.
Ch'uk *something like* chhook.
Chun *as* chu(r)n.
Ch'un *as* chhu(r)n.
Chŭn *as* chune.
Ch'ŭn *as* chhune, *combination of* ch *and French* une.
Chung *as* choong.
Ch'ung *as* chhoong.
Chut *as* ch(h)u(r)t
Ch'ut *somewhat like* chut(ney), but purse the lips together.
Chŭt *as* Chuet

E

E *as* e(dible).

F

Fá *as* Fa(ther).
Faí *as* fi(ne).
Fáí *as* fi(delity).
Fák *as* Fa(r)q(uhar).
Fan *as* fun.
Fán *as* fahn.
Fang *as* f(h)ung.
Fat *as* fut.
Fát *as* faht.
Faú *as* fow.
Féí *as* fay.
Fik *as* fick(le).
Fing *as* fing(er).
Fít *as* feet.
Fo *as* fo(rtune).
Fok *as* fok.
Fong *as* fong.
Fú *as* foo(l).
Fuí *as* fooee.
Fuk *as* fook
Fún *as* foon.
Fung *as* fung.
Fút *as* fōōt.

H

Há *as* Ha!
Haí *as* hi(de).
Háí *as* high.
Hak *as* huck(ster).
Hák *as* ha(r)k.
Ham *as* hum
Hám *as* ha(r)m.
Han *as* hun.
Hán *as* hahn.

* This u to be pronounced like the German ö.

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Hang *as* hung.
Háng *as* hahng
Hap *as* hup.
Háp *as* ha(r)p.
Hat *as* hut
Haú *as* how.
Háú *as* ha(h)ow.
Hé *as* hey.
Héi *as* hay
Hím *as* heem
Hín *as* heen
Hing *as* hing
Híp *as* heep
Hít *as* heat.
Híú *as* hew, *or* heeoo
Ho *as* haw
Hò *as* Ho!
Hö *as* he(r)
Hoí *as* (ship a) hoy!
Hok *as* hock
Hòm *something between* ho(r)m *and* hum
Hòn *as* ho(r)n.
Hong *as* hong.
Höng *as* he(r)ng
Hòp *something between* ho(r)p *and* hut.
Hot *as* ho(r)t(iculture
Höü *nearly* hooee
Huk *as* hook.
Hün *as* huen
Hung *as* hung
Hüt *as* huet.

K

Ká *as* ca(r).
K'á *as* khá
Kaí *as* ki(te).
K'aí *as* khi(te).
Káí *as* c(r)y.
K'áí *as* ch(r)y.
K'ak *as* k(h)uck.
Kák *as* kahk.
Kam *as* come.
K'am *as* chome.
Kám *as* Ca(r)m(el).
Kan *as* kun.
K'an *as* khun.
Kán *as* khan.
Kang *as* k(h)ung.
K'ang *as* khung.
Káng *as* cangue
Kap *as* cup.
K'ap *as* khup.
Káp *as* ca(r)p.
Kat *as* cut.
K'at *as* khut.
Kát *as* ca(r)t.
Kaú *as* cow.
K'aú *as* khow.
Káú *as* ka(h)ow.
K'áú *as* kha(h)ow
Ke *as* ca(re).
K'e *as* cha(re)
Kéi *as* kay.
K'éi *as* khay
Kek *as* keck.
K'ek *as* kheck.
K'em *as* k(h)em.
Keng *as* keng.
K'eng *as* kheng.
Kik *as* kick.
K'ik *as* khick.
Kím *as* keem.
K'ím *as* kheem.
Kín *as* keen.
K'ín *as* kheen.
King *as* king.
K'ing *as* khing.
Kíp *as* keep.
Kít *as* keet.
K'ít *as* kheet.
Kíú *as* keeoo.
K'íú *as* kheeoo
Ko *as* co(r)e
Kò *as* co(de).
Koí *as* coy.
K'oí *as* khoy.
Kok *as* cock
K'ok *as* khock.
Kòm *as* co(r)m
Kòn *as* co(r)n
Kong *as* kong.
K'ong *as* khong
Kòp *as* co(r)p(se).
Kot *as* cou(r)t.
Kök *as* ke(r)k.
K'ök *as* khe(r)k
Köng *as* ku(r)ng.
K'öng *as* khu(r)ng
Köü *nearly like* kooee.
K'öü *nearly like* khooee
Kuk *as* cook.
K'uk *as* khook.
Kün *as kune.**
K'ün *as khune.*
Kung *as* koong.

* This has the sound of the French word une with a k prefixed.

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K'ung *as* khoong.
Küt *as* kuet.
K'üt *as* khu(e)t.
Kwá *as* qua(lm)
K'wá *as* qhua(lm)
Kwaí *as* kwiee
K'waí *as* khwiee.
Kwáí *as* qui(etus)
K'waí *as* khwai.
Kwák *as* kwahk.
Kwan *as* kwun
K'wan *as* khwun.
Kwán *as* kwahn
Kwang *as* kwung.
Kwáng *as* kwahng.
K'wáng *as* khwang.
Kwat *as* kwut
Kwát *as* kwaht
Kwe *as* kweh.
K'weng *as* khweng.
Kwik *as* quick.
Kwing *as* kwing
Kwít *as* kweet.
Kwo *as* kwoh.
Kwok *as* kwok.
Kwong *as* kwong.
K'wong *as* khwong.
Kwú *as* kwoo.
K'wú *as* khwoo.
Kwuí *as* kwooee
Kwún *as* kwoon.
Kwút *as* kwoot.

L

Lá *as* La!
Laí *as* (g)li(de)
Láí *as* lie
Lak *as* luck.
Lák *as* la(r)k
Lam *as* Lum(ley)
Lám *as* Lahm.
Lan *as* Lun(dy).
Lán *as* lahn.
Lang *as* lung.
Láng *as* lahng
Lap *as* lup.
Láp *as* lahp.
Lat *as* Lut(ton).
Lát *as* laht.
Laú *as* l(h)ow.
Láú *as* la(h)oo.
Le *as* l(th)e(re)
Léí *as* lay.
Leng *as* leng.
Lik *as* lick.
Lím *as* leem
Lín *as* lean.
Ling *as* ling
Líp *as* leap
Lít *as* lit(re)
Líú *as* leeoo
Lo *as* law
Lò *as* Lo!
Lö *as* ler *
Loí *as* (al)loy.
Lok *as* lock.
Lom *as* lom.
Long *as* long
Lök *as* le(r)
Löng *as* le(r)ng.
Löü *somewhat like* looee
Luk *as* look.
Lun *as* lea(r)n.
Lün *as* l'une.
Lung *as* lung
Lut *as* l(h)u(r)t.
Lüt *something like* looeet.

M

M *as* m(a).
Má *as* ma.
Maí *as* mi(ne)
Máí *as* my †
Mak *as* muck.
Mák *as* mahk.
Man *as* mun(dane).
Mán *as* mahn.
Mang *as* mung.
Máng *as* mahng
Mat *as* mut(ter).
Mát *as* maht.
Maú *as* mow.
Máú *as* ma(h)oo.
Me *as* me(ddle).
Meng *as* meng
Méí *as* may.
Mik *as* mick.
Mín *as* mean
Ming *as* ming.
Mít *as* meat.

* Only give the faintest ghost of a sound to the er.

† An open full sound.

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Míú *as* mew.
Mo *as* maw.
Mò *as* mo(de).
Mom *as* mom.
Mok *as* mawk.
Mong *as* mong.
Múí *as* mooee
Muk *as* mook.
Mún *as* moon.
Múún *as* mooon.
Mung *as* moong
Mút *as* moot.

N

Ná *as* nah.
Naí *as* ni(ne).
Náí *as* nigh.
Nak *as* nuk.
Nam *as* numb.
Nám *as* nahm.
Nan *as* nun.
Nán *as* nahn.
Nang *as* nung.
Nap *as* nup
Náp *as* nahp
Nat *as* nut.
Nát *as* naht.
Naú *as* now
Náú *as* naaow.
Ne *as* Ne(d).
Neng *as* neng.
Ng *as* (si)ng
Ngá *as* (si)ng-ah!
Ngaí *as* (si)ng-i(dle)
Ngáí *as* (si)ng-eye.
Ngak *as* (si)ng-uk.
Ngák *as* (si)ng-ahk
Ngam *as* (si)ng-um.
Ngám *as* (si)ng-ahm
Ngan *as* (si)ng-un.
Ngán *as* (si)ng-ahn.
Ngang *as* (si)ng-ung.
Ngáng *as* (si)ng-ahng
Ngap *as* (si)ng-up.
Ngáp *as* (si)ng-ahp
Ngat *as* (si)ng-ut.
Ngát *as* (si)ng-aht.
Ngaú *as* (si)ng-(h)ow.
Ngáú *as* (si)ng-ahow.
Nge *as* (si)ng-(th)e(re).
Ngí *as* (si)ng-ee
Ngít *as* (si)ng-eat.
Ngo *as* (si)ng-awe
Ngò *as* (si)ng-oh!
Ngoí *as* (si)ng-(ah)oi.
Ngok *as* (si)ng-(s)ock.
Ngon *as* (si)ng-(h)on(g)
Ngong *as* (si)ng-(h)ong.
Ni, *or* Ní *as* nih, *or* nee
Néí *as* ney
Nik *as* nick.
Ním *as* neem.
Nín *as* neen.
Ning *as* ning
Níp *as* neap.
Nít *as* neat.
Níú *as* neeoo.
No *as* no(r)
Nò *as* no.
Noí *as* (an)noy.
Nok *as* knock.
Nong *as* nong
Nöng *as* nu(rr)ng
Nöü *somewhat like* nooee.
Nuk *as* nook.
Nün *as* nune.*
Nung *as* noong.
Nut *as* nu(r)t(ure).

O

O *as* awe.
O *as* oh!
Oí *as* (h)oy
Ok *as* awk(ward)
Ök *as* euk.
Òm *as* u(r)m.
On *as* o(r)n(ament).
Ong *as* (s)ong.

P

Pá *as* pa
P'á *as* pha
Paí *as* pi(ne)
P'aí *as* phi(ne)
Pái *as* pie
P'ái *as* phie
Pak *as* puck.
Pák *as* pa(r)k
P'ák *as* pha(r)k

* French une.

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P'an *as* pun.
P'an *as* phun.
P'án *as* pahn
P'án *as* phahn
Pang *as* p(h)ung
P'ang *as* phung *
P'áng *as* pahng.
P'áng *as* phahng
Pat *as* put.
P'at *as* phut.
P'át *as* paht.
Paú *as* pow.
P'aú *as* phow
P'áú *as* pa(h)ow
P'áú *as* pha(h)oo
P'e *as* peh
P'éí *as* pay.
P'éí *as* p(h)ay.

Peng *as* peng.
P'eng *as* pheng.
Pik *as* pick
P'ik *as* phick.
Pín *as* peen.
P'ín *as* pheen.
Ping *as* ping
P'ing *as* phing.
P'ít *as* peat.
P'ít *as* pheat.
P'íú *as* peeoo
P'íú *as* pheeoo.
Po *as* paw.
P'o *as* phaw
P'o *as* Po.
P'o *as* Pho.
Pok *as* pawk.
P'ok *as* phawk.

Pòm *as* pom.
P'òm *as* phom.
Pong *as* pong.
P'ong *as* phong.
Pop *nearly as* Pu(r)p
P'op *nearly as* phu(r)p
P'úi *as* pooee
P'úi *as* phooee
Puk *as* pook
P'uk *as* phook.
P'ún *as* poon.
P'ún *as* phoon.
Pung *as* poong
P'ung *as* phoong *
P'út *as* put
P'út *as* phoot.

S

Sa *as* sah.
Saí *as* cy(der).
Sái *as* sigh.
Sak *as* suck
Sam *as* some.
Sám *as* sahm
San *as* sun.
Sán *as* sahn.
Sang *as* sung
Sap *as* sup
Sáp *as* sahp.
Sat *as* sut
Sát *as* saht.
Saú *as* sow.
Sáú *as* saou
Se *as* Se(ttle).
Seng *as* seng.

Shá *as* Shah
Shaí *as* shi(ne)
Shái *as* shy.
Shák *as* sha(r)k
Sham *as* shum.
Shám *as* shahm.
Shan *as* shun.
Shán *as* shahn.
Shang *as* sh(h)ung
Sháng *as* shahng
Shap *as* shup
Sháp *as* sha(r)p
Shat *as* shut
Shát *as* shaht
Shaú *as* shhow.
Sháú *as* sha(h)oo.
Shé *as* sche(dule)

Sheng *as* sheng
Shí *as* she.
Shik *as* shik
Shím *as* sheem.
Shín *as* sheen.
Shing *as* shing
Shíp *as* sheep.
Shít *as* sheet
Shíú *as* sheeoo.
Sho *as* Shaw.
Shò *as* show.
Shok *as* shock.
Shong *as* shong.
Shök *as* shi(r)k.
Shöng *as* she(r)ng.
Shü *as* chu(t).
Shöü *nearly like* shooee.

* That is to say pronounce *hung*, then put a *p* in the place of *h*, retaining the same pronunciation to the rest of the letters as before.

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Shuk *as* shook.
Shŭn *as* shune.
Shun *as* shu(r)n.
Shung *as* shoong.
Shut *as* shi(r)t.
Shŭt *nearly* shuet.
Sik *as* sick.
Sín *as* seen.
Sing *as* sing.
Síp *as* s(l)eep.
Sít *as* seat.
Síú *as* seeoo.
So *as* swo(rd).
Sò *as* so.
Sŏ *as* si(r)
Soí *as* soy.
Sok *as* sawk.
Sŏk *as* se(r)k
Song *as* song.
Sŏng *as* su(r)ng.
Sŏü *nearly like* sooee.
Suk *as* sook.
Sun *as* (con)ce(r)n.
Sŭn *as* sooeene.
Sung *as* soong
Sut *as* (con)ce(r)t.
Sŭt *as* suet; *pronounce the word quickly and run the vowels together.*
Sz *join* s *and* z *and sound together, beginning with a simple* s *and passing on to the sound of the* z.

T

Tá *as* tah
T'á *as* thah
Taí *as* ti(dy).
T'aí *as* thi(dy).
Táí *as* tie
T'áí *as* thie.
Tak *as* tuck.
Tam *as* tum.
T'am *as* thum.
Tám *as* tahm.
T'ám *as* thahm
Tan *as* tun.
T'an *as* thun.
Tán *as* tahn
T'án *as* thahn
Tang *as* tong(ue).
T'ang *as* thong(ue).
Tap *as* tup.
T'ap *as* thup.
Táp *as* tahp.
T'áp *as* thahp.
Tat *as* tut.
Tát *as* taht.
T'át *as* thaht.
Taú *as* t(h)ow.
T'aú *as* thhow.
Te *as* tea(r).
Téí *as* t(h)ey.
Teng *as* teng.
T'eng *as* theng.
Tí, *or* tí *as* tih, *or* tea.
Tik *as* tick.
T'ik *as* thick.
Tím *as* team.
T'ím *as* theam
Tín *as* teen.
T'ín *as* theen.
Ting *as* ting.
T'ing *as* thing.
Típ *as* teep.
T'íp *as* theep.
Tít *as* teet.
T'ít *as* theet.
Tíú *as* teeoo.
T'íú *as* theeoo.
To *as* to(re).
T'o *as* Tho(re).
Tò *as* toe.
T'ò *as* thoe.
Toí *as* toy.
T'oí *as* thoy.
Tok *as* talk.
T'ok *as* thalk.
Tŏk *as* te(r)k
Tong *as* Tong(a).
T'ong *as* Thong(a).
Tŏ *as* t(h)u(r).
Tŏng *as* te(r)ng.
Tsá *as* tsah.
Tsaí *as* tsie
Ts'aí *as* tshie.
Ts'ái *as* tshahi.
Tsak *as* tsuk.
Tsák *as* tshahk.
Tsam *as* tsum.
Ts'am *as* tshum.
Tsám *as* tsahm.
Ts'ám *as* tshahm.
Ts'an *as* tsun.
Tsán *as* tsahn.
Ts'án *as* tshahn.
Tsang *as* ts(h)ung.
Ts'ang *as* tshung.
Tsap *as* tsup.
Ts'ap *as* tshup.
Tsáp *as* tsahp.
Tsat *as* tsut.
Ts'at *as* tshut.

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Tsát *as* tsaht.
Ts'at *as* tshaht.
Tsaú *as* ts(h)ow.
Ts'aú *as* tshow.
Tse *as* ts(th)e(re).
Ts'e *as* tsh(th)e(re).
Tseng *as* tseng.
Ts'eng *as* tsheng.
Tsik *as* tsik.
Ts'ik *as* tshik.
Tsím *as* tseem.
Ts'ím *as* tsheem.
Tsín *as* tseen.
Ts'ín *as* tsheen
Tsing *as* tsing.
Ts'ing *as* tshing.
Tsíp *as* tseep.
Ts'íp *as* tsheep.
Tsít *as* tseet.
Ts'ít *as* tsheet.
Tsíú *as* tseeoo.

Ts'íú *as* tsheeoo.
Tso *as* tsawe.
Ts'o *as* tshawe
Tsò *as* tso
Ts'ò *as* tsho.
Tsoí *as* tsoy
Ts'oí *as* tshoy.
Tsok *as* tsawk
Ts'ok *as* tshawk.
Tsong *as* tsawng.
Ts'ong *as* tshawng.
Tsŏng *as* tsu(rr)ng.
Ts'ŏng *as* tshu(rr)ng.
Tsŏü *nearly like* tsooee.
Ts'ŏü *nearly like* tshooee
Tsuk *as* tsook.
Ts'uk *as* tshook.
Tsun *as* tsu(r)n.
Ts'un *as* tshu(r)n.
Tsün *as* tsooeene.
Ts'ün *as* tshooeene.

Tsung *as* tsoong,
Ts'ung *as* tshoong.
Tsut *as* ts(h)u(r)t.
Tsüt *as* tsooeet.
Ts'üt *as* tshooeet.
Tsz *as* tsz.
Ts'z *as* tshz.
Töü *nearly like* tooee.
T'öü *nearly like* thooee
Tu *as* too.
Tuk *as* took
T'uk *as* thook
Tun *as* tu(r)n.
T'un *as* thu(r)n.
Tün *as tune.**
T'ün *as thune.**
Tung *as* toong.
T'ung *as* thoong.
Tüt *nearly like* tooeet
T'üt *nearly like* thooeet.

U

Uk *something between* uk *and* ook.

Ung *as* ooong.

W

Wá *as* wah.
Waí *as* wei.
Wái *as* Wye.
Wák *as* wahk.
Wan *as* one.
Wán *as* wahn.
Wang *as* wung.
Wáng *as* wahng.

Wat *as* wut.
Wát *as* waht.
We *as* we(ar).
Wí *as* wee.
Wik *as* wick
Wing *as* wing.
Wít *as* weet.
Wo *as* wa(r)

Wok *as* walk.
Wong *as* wong.
Wú *as* woo.
Wuí *as* wooee.
Wún *as* woon.
Wút *as* woot

Y

Yá *as* yah.
Yaí *as* yi(dle).
Yák *as* yahk.

Yam *as* yum
Yan *as* yun.
Yáng *as* ya(h)ng.

Yap *as* yup.
Yáp *as* yahp.
Yat *as* yut.

* French une.

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Yaú *as* y(h)ow.
Yáú *as* ya(h)oo.
Ye *as* ye(ar).
Yí *as* ye.
Yik *as* yik.
Yím *as* yeem.
Yín *as* yeen.
Ying *as* ying.
Yíp *as* yeep
Yít *as* yeet.
Yíú *as* yeeoo.
Yök *as* yu(r)k.
Yông *as* yu(r)ng.*
Yü *as* yue.
Yüí *as nearly* yooee.
Yuk *as* yook.
Yun *as* yu(r)n.*
Yün *as* yune.
Yung *as* yoong.
Yüt *as* yueet.

* It is well nigh impossible to represent the difference between this *ö* and *u*; but it may be of some assistance to know that the former is pronounced with the lips open, while the lips require to be pursed together in pronouncing the latter.

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TONIC MARKS
AND
ABBREVIATIONS USED IN THIS BOOK.

[C.] = Classifier.

[S. of p. t.] = Sign of past time.

Lit. = Literally.

* Indicates that the tone the word is marked in is different from the tone in the book language, and generally that it is one of the variant rising tones.

† Indicates that the pronunciation of the word as given in this book is different from that given to it in the book language.

The figures at the end of phrases and sentences denote the Final Particle which is used in the Chinese. The numbers correspond with the numbers of the list of Final Particles towards the end of the book.

˧ = The upper even tone, the 上平, as 天, ˧t'ín

˦ = The upper rising tone, the 上上, as 水 ˦shŏüi.

˩ = The upper retiring, or receding tone, the 上去, as 去 höü˩.

˩ = The upper entering tone, the 上入, as 德 tak˩.

˨ = The lower even tone, the 下平, as 人, ˨yan.

˨ = The lower rising tone, the 下上, as 我, ˨ngo.

˨ = The lower retiring, or receding tone, the 下去, as 父, fú˨

˧ = The middle entering tone, the 中入, as 角, kok˧.

˨ = The lower entering tone, the 下入, as 月, yüt˨.

THE VARIANT TONES.

˧ = The variant tone of the 上平, or upper even, as 孫 ˧sün.*

˦ = The variant tone of the 上上, or upper rising, as 洗, ˦saí.*

˩ = The variant tone of the 上去, or upper retiring or receding, as 過, kwo˩.*

˩ = The variant tone of the 上入, or upper entering tone, as 識, shik˩.*

˧˥ = The variant tone of the 中入, or middle entering tone, as 跌, tít˧˥.*

˩˨ = The variant tone of the 下平, or lower entering tone, as ˩˨yan.*

˩˨ = The variant tone of the 下上, or lower rising tone, as 母, ˩˨mò.*

˥˩ = The variant tone of the 下去, or lower retiring or receding tone, as 話, wa˥˩*.

˥˩ = The variant tone of the 下入, or lower entering tone, as 食, shik˥˩.*

˥ = The tone for 廿 and also for 卅, etc., if pronounced as one word, as yá˥.

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THE NUMERALS.

		Complicated form.	*Simple form.*	*Running hand.*
1.	1	壹	一	
2.	2	貳	二	
3.	3	叁	三	
4.	4	肆	四	
5.	5	伍	五	
6.	6	陸	六	
7.	7	柒	七	
8.	8	捌	八	
9.	9	玖	九	
10.	10	拾	十	
11.	11	拾壹, *or* 壹拾壹	十一 *or* 一十一	
12.	12	拾貳, *or* 壹拾貳	十二 *or* 一十二	
13.	13	拾叁, *or* 壹拾叁	十三 *or* 一十三	
14.	20	貳拾	二十, *or* 廿[1]	
15.	21	貳拾壹	二十一, *or* 廿一	
16.	22	貳拾貳	二十二, *or* 廿二	
17.	30	叁拾	三十, *or* 卅呀[1]	
18.	31	叁拾壹	三十一, *or* 卅呀一	
19	40	肆拾	四十, *or* 四呀[1]	
20.	79	柒拾玖	七十九, *or* 七呀九[1]	
21.	84	捌拾肆	八十四, *or* 八呀四[1]	
22.	96	玖拾陸	九十六, *or* 九呀六[1]	
23.	100	壹佰	一百	
24.	101	壹佰零壹	一百零一	
25.	110	佰壹, *or* 壹佰壹拾	百一 *or* 一百一十	
26.	111	壹佰壹拾壹	一百一十一	
27.	200	貳佰	二百	
28.	300	叁佰	三百	
29.	1,000	壹仟	一千	
30.	10,000	壹萬	一萬	
31.	100,000	拾萬	十萬	
32.	1,000,000	壹佰萬 *or* 佰萬	一百萬 *or* 百萬	

1. Note these contracted forms for the tens are not used alone in colloquial, but precede some other word, as, 卅呀錢 *ˌSá-áˀ* (or *sáˋ*) *ˀtsʻín*,* thirty cash. When nothing follows thirty, 三十 *ˌSám shapˀ* should be used. All these contractions for tens when sounded very rapidly would be considered as one word. If one chooses to consider them as such, the tone might be called a falling tone and represented by one syllable, as above.

2. Or yat$_ˀ$ shap$_ˀ$ yat$_ˀ$, yat$_ˀ$ shap$_ˀ$ yiˀ etc., very often.

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THE NUMERALS.

1.	Yat$_3$.	One.
2.	Yí^2.	Two.
3.	^{c}Sám.	Three.
4.	Sz^3.	Four.
5.	^{c}Ng.	Five
6.	Luk$_2$.	Six.
7.	Ts'at$_3$.	Seven.
8.	Pát$_o$.	Eight.
9.	^{c}Kaú.	Nine.
10.	Shap$_2$ *or* yat$_3$ shap$_2$.	Ten, *or* one ten.
11.	Shap$_2$ yat$_3$, *or* yat$_3$ shap$_2$ yat$_3$.	Ten one, *or* one ten one.
12.	Shap$_2$ yí^2, *or* yat$_3$ shap$_2$ yí^2.	Ten two, *or* one ten two.
13.	Shap$_2$ ^{c}sám, *or* yat$_3$ shap$_2$ ^{c}sám.	Ten three, *or* one ten three.
14.	Yí^2 shap$_2$ *Often abbreviated to* Yá^2.	Two tens, *or* twenty.
15.	Yí^2 shap$_2$ yat$_3$,, Yá^2 yat$_3$.	Two tens one, *or* twenty-one.
16.	Yí^2 shap$_2$ yí^2. ,, Yá^{2}yí^2.	Two tens two, *or* twenty-two.
17.	^{c}Sám shap$_2$. ,, ^{c}Sá-á^2.[1]	Three tens, *or* thirty.
18.	^{c}Sám shap$_2$ yat$_3$. ,, ^{c}Sá-á^2 yat$_3$.	Three tens one, *or* thirty-one.
19.	Sz^3 shap$_2$. ,, Sz^3-á^2.	Four tens, *or* forty.
20.	Ts'at$_3$ shap$_2$ ^{c}kaú. ,, Ts'at$_3$-á^2 ^{c}kaú.	Seven tens nine, *or* seventy-nine.
21.	Pát$_o$ shap$_2$ sz^3. ,, Pát$_o$-á^2 sz^3.	Eight tens four, *or* eighty-four.
22.	^{c}Kaú shap$_2$ luk$_2$. ,, ^{c}Kaú-á^2 luk$_2$.	Nine tens six, *or* ninety-six.
23.	Yat$_3$ pák$_o$.	One hundred.
24.	Yat$_3$ pák$_o$ ^{c}leng† yat$_3$.	One hundred and one.
25.	Pák$_o$ yat, *or* yat$_3$ pák$_o$ yat$_3$.	Hundred one (ten *understood*), *or* one hundred
26.	Yat$_3$ pák$_o$ yat$_3$ shap$_2$ yat$_3$.	One hundred one ten one. [one.
27.	Yí^2 pák$_o$.	Two hundred.
28.	^{c}Sám pák$_o$.	Three hundred.
29.	Yat$_3$ ^{c}ts'ín.	One thousand.
30.	Yat$_3$ mán^2.	One myriad.
31.	Shap$_2$ mán^2, *or* yat$_3$ shap$_2$ mán^2.	Ten myriads, *or* one ten myriads.
32.	Pák$_o$ mán^2, *or* yat$_3$ pák$_o$ mán^2.	One hundred myriads.

1. This is pronounced in two ways: when spoken rapidly as if it were only one syllable, as, *sá*^{3}; but when uttered more slowly it resolves itself into two as given above. See note on opposite page.

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LESSON I.—Domestic.

1.	Bring a cup of tea.	揸杯茶嚟、
2.	Serve dinner (*or any meal*).	起餐喇、
3.	Call the house-coolie.	叫管店嚟、
4.	I want to bathe.	我要洗身咯、
5.	There is no water.	冇水瞓、
6.	Have you had your rice? Thanks, I have.	食飯唔曾呀、唔該咯、食咯、
7	No; I have not.	唔曾食、
8.	Is there any beef? There is no beef.	有牛肉冇呢、冇牛肉咯、
9	There is mutton	有羊肉呀、
10.	The bread is sour.	麵包酸咯、
11.	Ah! is it?	啊、係咩、
12.	Bring some hot water	揸啲熱水嚟、
13	I don't want wine	我唔愛酒呀、
14.	The cook hasn't come back yet	做廚未曾翻嚟呀、
15	Is there any milk?	有牛奶冇叮、
16.	There is a little	有啲咯、
17.	Is it good?	好唔好呀、
18.	It is not the very best, it is not very good, only middling.	唔係十分(or 至)好、唔係幾好、中中啲嘅、
19.	Put it there.	擎(or 放在)咁處咯、
20.	Those are fowls' eggs.	個啲係鷄蛋呀、
21.	They are bad; they are spoilt.	唔好咯; 係臭喫、
22	How is that? It is very strange.	黐解呢、好出奇喫咯、
23.	Is this good to eat? It is. Thanks	好食嗎、好食叮、唔該呀、
24.	Are there any fowls? There are capons and hens.	有鷄冇呢、有鐵雞、有雞婆咯、
25.	What is this? Give me some.	呢啲係乜野呢、 俾啲我喇、
26.	Thank you. Is there any more?	多謝你咯、重有冇呢、
27.	There is. The cook has come.	重有啲 火頭嚟咯、
28.	Who is he? Does he smoke?	佢係乜人、 佢食烟咩、
29.	I don't know certainly. Probably he does.	唔知得實咯、怕係有、
30.	The boy has gone out to buy vegetables, *and or* meat.	事仔出街買餸呀、
31.	Has he bought pork or vegetables?	佢係買猪肉、啱菜呢、
32.	He is a Chinese, and comes from Fat-shan.	佢係唐人、喺佛山嚟喫、

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LESSON I.—Domestic.

1.	ˌNing ˌpōü ˏch'á ˏlaí.	Bring cup tea come.
2.	ˊHéí ts'án ˌlá.2	Get-up meal.2
3.	Kíú˃ ˊkwún-tím˃ (*or* tím˥*) ˏlaí.	Call house-coolie (*or* shop-coolie) come.
4.	ˏNgo yíú˃ ˊsaí ˌshan lok˳.	I want wash body.32
5.	ˏMò ˊshōü po˃. [shik˧* lok˳.	No water.60
6.	Shik˧* fán˨ ˌm ˏts'ang á˃? ˏM-ˌkoí lok˳,	Ate rice not yet eh?2 Beg-pardon,32, eaten.32
7.	ˏM ˏts'ang shik˨. [The tone does not change here.] [yuk˨ lok˳.	Not yet eat. [No beef.32
8.	ˏYaú ˌngaú-yuk˨ ˏmò ˌni?2 ˏMò ˏngaú-	Have beef (lit. ox, *or* cow meat) not eh?53
9.	ˏYaú ˏyōng-yuk˨ á˃.	Have mutton (lit. sheep meat).2
10.	Mín˨-˳páú ˌsün lok˳.	Bread sour.32
11.	ˏO! Haí˨ ˌme?2	Ah! 'tis is-it?39
12.	ˌNing ˳ti¹ yít˨ ˊshōü ˏlaí.	Bring some hot water come.
13.	ˏNgo ˏm oí˃ ˊtsaú á˃.	I not want wine.2
14.	Tsò˨-ˏch'ü* méí˨ ˏts'ang ˌfán ˏlaí á˃.	Cook not yet back come.2
15.	ˏYaú ˏngaú ˏnái ˏmò ˌá?2	Have cow's milk not eh?1
16.	ˏYaú ˳ti lok˳.	Have little.32
17.	ˊHò ˏm ˊhò á˃?	Good not good eh?2
18.	ˌM haí˨ shap˨ ˌfan (*or* chí˃) ˊhò; ˏm haí˨ ˊkéi ˊhò; chung-˳chung-téi˥* chek˳.	Not is ten parts (*or* very) good (*or* best); not is very good; middling only.7
19.	ˌChaí (*or* fong˃ tsoí˨) ˊko shū˃ lok˳.	Place (*or* place on) that place.32
20.	Ko˃-˳ti haí˨ ˌkaí-tán˥* á˃.	Those are fowls' eggs.2
21.	ˌM ˊhò lok˨; haí˨ ch'aú˃ ke˃.	Not good;32 are stinking.15
22.	ˏTím ˊkái ˏni?2 ˊHò ch'ut˨-ˏk'éi ke˃ lok˳.	How explain eh?53 Very extraordinary.15 32
23.	ˊHò shik˨ ˏmá? ˊHò shik˨ ˏá.2 ˏM ˌkoí á˃.	Good eat isn't-it?22 Good eat.2 Not proper.2
24.	ˏYaú ˌkaí (*or* ˳kaí) ˏmò ˌni?2 ˏYaú sín˃-ˌkaí (*or* ˳kaí), ˏyaú ˌkaí [No change in tone here]-ˏná *lok˳. [ˏlá.2	Have fowls not eh?53 Have capons, have hens.32
25.	ˌNi-˳ti haí˨ ˌmi³-ˏye ˌni?2 ˊPéi ˳ti ˏngo	This is what-thing eh?53 Give some me.21
26.	ˌTo tse˨ ˏnéi lok˳. Chung˨ ˏyaú ˏmò ˌni?2	Many thanks to-you.2 More have no eh?53
27.	Chung˨ ˏyaú ˳ti. ˊFo-ˏt'aú* ˏlaí lok˳.	Besides have some. Cook come.32
28.	ˏK'ōü haí˨ ˌmi ˏyan?* ˏK'ōü shik˨-˳yín ˌme?2	He is what man? He smokes eh?39
29.	ˌM ˌchí-tak˨ shat˨ lok˳. P'á˃ haí˨ ˏyaú.	Not know certainly.32 Fear (it) is (that he) does.
30.	Sz˨-ˊtsaí ch'ut˨ ˌkái (*or* ˳kái) ˏmái sung˃ á˃.	Boy gone-out street buy viands.2
31.	ˏK'ōü haí˨ ˏmái ˌchü-yuk˨, péí˨ ts'oí˃ ˌni?2	He has bought pork, or vegetables eh?53
32.	ˏK'ōü haí˨ ˏT'ong ˏyan, ˊhaí Fat˨-ˌshán ˏlaí ke˃.	He is T'ong man (*i.e.* Chinese); from Fat-shan come.15

1. This word is uniformly spelled *i* in this book, but it must be remembered that it is often pronounced *i* as well.

2. These finals are in either the 上平 or variant of that tone, the highest tone of all, according to the sense or meaning to be conveyed, or emphasis shown.

3. This is a very common contraction of 甲 mat˨, in colloquial.

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LESSON II.—General.

1	Come here Why don't you come?	嚟呢處呀、做乜你唔嚟呢、
2	Who has come? Who is it?	乜人嚟吖、乜誰吖、or 邊個吖、
3.	No one has come.	冇人嚟吖 or 冇人呀 or 冇邊個吖、
4.	Who is that?	嗰個係乜人呢、[1]
5.	I don't know. How should I know?	唔知呀、我黐知呀、
6.	He is not a good man. He is a very bad man.	佢係唔好人呀、佢係好惡人嚟、
7.	Tell him to go away.	叫佢扯咯、
8.	He has gone. He went long ago	佢去啦咯、去好耐咯、
9.	Close the door, don't fasten it.	掩埋門、咪閂吖、
10.	Open the door. Why did you lock it?	開門呀、做乜你鎖呢、
11.	Tell the Amah to come to me.	叫亞媽嚟見我喇、
12.	Come quickly; the quicker the better.	快啲嚟、越快越好咯、
13.	Where's the cookie; has he come?	嘗店呢、嚟未嘗呀、
14.	Come to-morrow, or the day after to-morrow.	聽日[2]嚟喇、後日嚟都好吖(or都做得吖)、
15	There is only a very little.	有少少咁、
16.	It's good is it? He says so.	好嘢嗎、佢係啲話、
17.	What does he say? Tell me.	佢話乜野、講過我聽喇、
18.	He says he doesn't wish to come.	佢話唔想嚟咯、
19.	Explain to him that he must certainly go with me.	解明過佢聽、是必要同我去、
20.	How many persons are there, old and young?	唔論大細、有幾多人呢、
21	More than ten.	有十幾個, or 有十零個咯, or 十個有多、
22.	Altogether there are sixty men.	喊哧沙有六十人咯、
23.	Are there any children?	有細仔冇呢、
24.	There is a boy.	有個(or 壹個)仔咯、
25.	Is that a boy, or a girl?	啲個係仔嚟女呢、
26.	He is in my employ.	佢喺我處打工喫、
27.	Who is your master?	邊個係你事頭呢、
28.	He is a native of the place, that is a Cantonese.	佢係本地人、即係城人咯
29.	He is not a fellow-villager of yours.	佢唔係同你同鄉喫、
30.	Where does he live?	佢喺邊處住呢、
31.	A long way from here.	離呢處有好遠咯、
32.	Do you go by land, or by water?	打路去嚟搭船去呢、

1. Or as in No. 2.

2. 聽日 ˏt'ing yat₂ very often also means any indefinite time in the future.

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LESSON II.—General.

1.	ˏLaí ˎni shüˀ áˀ. Tsòˀ-matˌ ˋnéí ˏm ˏlaí ˎni ?2 [koˀ ˎá ?2	Come this place.2 Why you not come eh ?53 [eh ?1
2.	ˏMi ˎyan* ˏlaí ˎá ?2 ˎMi-ˏshōū* ˎá ?2 ₀Pín	What man come eh ?1 Who eh ?1 Which one
3.	ˋMò ˏyan ˏlaí ˎá,2 *or simply* ˋMò ˏyan ˎá,2 *or* ˋMò ₀pín koˀ ˎá.2	No man come,1 *or* no man,1 *or* no which [*C.*].1
4.	ˋKo koˀ haíˀ ˏmi ˎyan* ˎni ?2	That [*C.*] is what man eh ?53
5.	ˏM ˎchí áˀ. ˋNgo ˋtím ˎchí áˀ ?	Not know.2 I how know eh ?2 [man.14
6.	ˋK'öū haíˀ ˏm ˋhò ˏyan áˀ. ˋK'öū haíˀ	He is not good man.2 He is very wicked.
7.	Kíúˀ ˋk'öū ˋch'e lok₀. [ˋhò ok₀ ˏyan káˀ.	Tell him to-be-off.32
8.	ˋK'öū höūˀ-ˋcho lok₀. Höūˀ *ˋhò noíˀ	He gone [s. of p. t.].32 Gone very long.32
9.	ˋYím ˏmáí ˏmún, ˋmaí ˎshán ˎá.2 [lok₀.	Close to door, don't fasten it.1
10.	ˎHoí ˏmún áˀ. Tsòˀ-matˌ ˋnéí ˋso ˎni ?2	Open door.2 Why you lock eh ?53
11.	Kíúˀ Áˀ-ˋMá ˏlaí kínˀ ˋngo ˎlá.2	Call Amah [this also means grandmother if in lower even tone, as Áˀ ˏmá] come see me.21
12.	Fáíˀ-₀ti ˏlaí: yütˌ fáíˀ yütˌ ˋhò lok₀.	Quickly come: still quicker still better.32
13.	ˋKwún tímˀ* ˎni2; ˏlaí méíˀ ˏts'ang áˀ ?	House (*or* shop) coolie eh;53 come not yet eh ?2
14.	ˎT'ing [better ₀T'ing]-yatˌ ˏlaí ˎlá,2 haúˀ-yatˌ ˏlaí ₀tò ˋhò ˎá,2 (*or* ₀tò tsòˀ takˌ	To-morrow come.21 Day-after-to-morrow come also good,1 (*or* also do can1).
15.	ˋYaú ˋshíú ˋshíú ˎche.2 [ˎá2).	Have little little only.7
16.	ˋHò láˀ ˋmá ? ˋK'öū haíˀ ˋkòm wáˀ.	Good ?23 37 He does so say.
17.	ˋK'öū wáˀ ˏmi ˋye ? ˋKong kwoˀ ˋngo ˎt'eng† ˎlá.2	He says what thing ? Tell over to-me to-hear.21
18.	ˋK'öū wáˀ ˏm ˋsōng ˏlaí lok₀.	He says not wish come.32
19.	ˋKáí ˏming kwoˀ ˋk'öū ˎt'eng† shíˀ-pítˌ yíúˀ ˏt'ung ˋngo höūˀ.	Explain clearly to him to-hear certainly must with me go. [men eh ?53
20.	ˏM lunˀ táíˀ saíˀ ˋyaú ˋkéí ˎto-ˏyan* ˎni ?2	No matter (whether) big small have how many
21.	ˋYaú shapˌ ˋkéí koˀ, *or* ˋyaú shapˌ ˏleng† koˀ lok₀, *or* shapˌ koˀ ˋyaú ˎto.	Have ten odd [*C.*], *or* have ten plus [*C.*],34 *or* ten [*C.*] have more.
22.	Hámˀ-pángˀ1-lángˀ ˋyaú lukˌ-shapˌ ˏyan lok₀. [ˋmò ˏni ?2	In-all have sixty men.32
23.	ˋYaú saíˀ (*or more often* ˎsam)-₀man-ˋtsaí.	Have children not eh ?53
24.	ˋYaú koˀ (*or* yatˌ koˀ) ˋtsaí lok₀.	Have [*C.*] (*or* one [*C.*]) boy.32
25.	ˋKo koˀ haíˀ ˋtsaí, péíˀ ˋnöū* ˎni ?2	That [*C.*] is boy, or girl eh ?53
26.	ˋK'öū ˋhaí ˋngo shüˀ ˋtá-₀kung keˀ.	He at my place works.15
27.	Pín koˀ haíˀ ˋnéí szˀ-ˏt'aú* ˎni ?2	Which [*C.*] is your master eh ?53
28.	ˋK'öū haíˀ ˋpún téíˀ ˏyan, tsikˌ haíˀ ˏsheng*† ˏyan lok₀. [keˀ	He is native soil man, that is city man.32
29.	ˋK'öū ˏm haíˀ ˏt'ung ˋnéí ˏt'ung ₀höng-	He not is with you together villager.15
30.	ˋK'öū ˋhaí ₀pín shüˀ chüˀ ˎni ?2	He at what place lives eh ?53
31.	ˏLéí ˎni shüˀ ˋyaú ˋhò ˋyün lok₀.	Separated-from this place have very far.32
32.	ˋTá lòˀ höūˀ, péíˀ táp₀ ˏshün höūˀ ˎni ?2	By road go, or on ship go eh ?53

1. This word is pronounced *pá*ˀ when spoken rapidly.

2. These finals may be either in the 上平 or in the variant tone, higher than the 上平; for example, the sentence may be Tsoˀ matˌ ˋnéí ˏm ˏlaí ˎni ? or Tsoˀ matˌ ˋnéí ˏm ˏlaí ₀ni ? according to the sense or emphasis to be conveyed.

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LESSON III.—General.

1.	What o'clock is it?	幾點鐘呢、
2	O! it's half-past ten.	啊、十點半咯、
3.	Come back at four o'clock.	四點翻嚟喇、
4.	Tell him to wait. Wait.	叫佢等吓、等一吓喇、
5.	Come by-and-bye.	等吓嚟、
6.	He says you must wait.	佢話你要等呀、
7.	When are you going out?	你幾時出街呢、
8.	It's very hot to-day.	今日好熱啊、
9.	It's not very hot.	唔係十分熱嚟、
10.	It was rather hot yesterday as well.	昨日都係幾熱吖
11.	To-day is hotter than yesterday.	今日熱過昨日咯、
12.	Next month will be cold.	第二個月(係)冷囉、
13.	To-morrow is the end of the month.	聽日月尾嚟、
14.	It was very cold last night.	昨晚眞正冷囉、
15.	Is this a long, or short month?	呢個月大嗌月小呢、
16.	There was a typhoon some days ago	先幾日打風颶、
17.	Is there any wind now?	而家有風有呢、
18.	It's raining now. It's only a slight shower.	呢陣落雨囉、落雨徵呀、
19.	Bring me an umbrella. There is no need.	掙把遮俾我、唔使呀、
20.	It rains heavily in summer (*or* hot weather).	天熱落大雨咯、
21.	I want to go out in the afternoon. [chair.	我下晝要出街、
22.	Call the coolies to come and carry the	叫抬轎佬(*or* 轎夫)嚟抬轎、
23.	Are there any horses here?	呢處有馬有呢、
24.	I think they are not particularly good. I fancy they are pretty good.	我估唔多好喎、都幾好喎、
25.	The sun is intensely hot to-day There are no clouds hiding it.	熱頭今日好猛、有雲遮住咯、
26.	It's too hot I dare not go out in the day-	熱過頭、我日頭唔敢行街、
27.	Call some one to pull the punkah. [time.	叫人嚟(扯 *or* 搖)風扇呀、
28.	You needn't pull it. You have no strength.	你唔使扯叮、你有力叮、
29.	It's only a trifling matter. It's no matter.	閒事嚟、有相干咯、
30.	I'm afraid I shall catch cold. I feel very cold.	我慌冷親呀、我見好冷呀、
31.	I am in a perspiration. It's very hard work to take a walk when it is so hot.	出汗咯、咁熱行街見好辛苦咯、
32.	The climate does not suit me.	呢處水土唔合我咯、

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LESSON III.—General.

1.	˂Kéi ˂tím ˏchung ˏni ? 2	What stroke clock, eh ?53
2.	ˏO, shap$_2$ ˂tím pún˃ lok$_\circ$. 1	Ah ! Ten stroke half. 32
3.	Sz˃ ˂tím ˏfán ˏlái ˏlá. 2 [˂há*) ˏlá. 2	Four o'clock back come.21
4.	Kíu˃ ˏk'öu ˂tang ˏhá. ˂Tang yat$_2$ ˏhá (*or*	Tell him wait little. Wait a little.21
5.	˂Tang ˏhá (*or* $_\circ$há) ˏlai.	Wait a-bit come.
6.	ˏK'öu wá^2 ˏnéi yíu˧ ˂tang á˃.	He says you must wait.2
7.	ˏNéi ˂kéi-ˏshi* ch'ut$_2$ ˏkái (*or* $_\circ$kái) ˏni ? 2	You what-time go-out street eh ?53
8.	ˏKam-yat$_2$ ˂hò yít$_2$ o˃.	To-day very hot.56
9.	ˏM hai^2 shap$_2$ ˏfan yít$_2$ ká˃.	Not is ten parts hot.14
10.	Tsok$_2$-yat$_2$ $_\circ$tò hai^2 ˂kéi yít$_2$ ˏá. 2	Yesterday also was somewhat hot.1
11.	ˏKam-yat$_2$ *(often pronounced* mat$_2$) yít$_2$ kwo˃ tsok$_2$-yat$_2$ (*or* ˏts'am-mat$_2$) lok$_\circ$.	To-day hotter than yesterday. 32
12.	Tai^2-yí^2-ko˃ yüt$_2$ (hai^2)[3] ˏláng lo˃.	Next (*or* another) [*C.*] month (will be) cold.31
13.	ˏT'ing (*or* $_\circ$T'ing)-yat$_2$ yüt$_2$ ˏméi lá˃.	To-morrow month end.22
14.	Tsok$_2$ *(often pronounced* ˏts'am) ˏmán ˏchan ching˃ ˏláng lo˃.	Last night truly really cold.31
15.	ˏNi-ko˃ yüt$_2$ tái^2, péi^2 yüt$_2$ ˂síu ˏni ? 2	This month large, or month small, eh ?53
16.	ˏSín (*or* $_\circ$Sín) ˂kéi yat$_2$ ˂tá ˏfung-kaú^2.	Before (*or* a number of days ago) several days,
17.	ˏYí-$_\circ$ká ˏyaú ˏfung ˏmò ˏni ?2 [ˏche 2.	Now have wind not, eh ?53 [strike typhoon.
18.	ˏNi chan˧* lok$_2$ ˏyü lo˃. Lok$_2$ ˏyü $_\circ$méi	This-time fall rain.31 Fall rain fine only.7
19.	ˏNing ˂pá $_\circ$che ˂péi ˏngo. ˏM ˂shaí á˃.	Bring *(C.)* umbrella give me. Not need.2
20.	ˏT'ín yít$_2$ lok$_2$ tái^2 ˏyü lok$_\circ$. $_\circ$kái).	Weather hot falls great rain.32
21.	ˏNgo há^2-chaú˃ yíu˃ ch'ut$_2$ ˏkái (*or* better	I afternoon want-to go-out street. [carry chair.
22.	Kíu˃ ˏt'oí kíu˧* ˂lò (*or* kíu˧* $_\circ$fú) ˏlaí ˏt'oí	Call carry chair fellows (*or* chair bearers) come
23.	ˏNi shü˃ ˏyaú ˏmá ˏmò˂ni ? 2 kíu˧*.	This place have horse not, eh ?53
24.	ˏNgo ˂kwú ˏm $_\circ$to ˂hò kwá˃. $_\circ$Tò ˂kéi ˂hò kwá˃. [ˏwan ˏche-chü^2 lok$_\circ$.	I think not very good probably.18 Also pretty good I-think.18
25.	Yít$_2$-ˏt'aú* ˏkam-yat$_2$ ˂hò ˏmáng. ˏMò	Sun to-day very fierce. No clouds hide.32
26.	Yít$_2$ kwo˧*-ˏt'aú ˏngo yat$_2$-ˏt'aú* ˏm ˂kòm ˏháng† ˏkái (*or* $_\circ$kái). [shín˃ á˃.	Hot over-much I daytime not dare walk streets.
27.	Kíu˧ ˏyan ˏlaí (*or* ˏmang) ˂ch'e, ˏfung-	Call man come pull punkah.2
28.	ˏNéi ˏm ˏshaí ˂ch'e ˏá. 2. ˏNéi ˏmò lik$_2$ ˏá. 2	You not need pull.1 You no strength.1
29.	ˏHán sz˃ ˏche 2 ; ˏmò ˏsông-ˏkòn lok$_\circ$.	Trifling matter only 7 ; no importance.32
30.	ˏNgo ˏfong ˏláng ˏts'an á˃. ˏNgo kín˃ ˂hò ˏláng á˃.	I fear cold catch.2 I feel very cold.2
31.	Ch'ut$_2$-hòn^2 lok$_\circ$. Kòm˃ yít$_2$ ˏháng† ˏkái (*or* better $_\circ$kái) kín˃ ˂hò ˏsan-˂fú lok$_\circ$.	Perspire.32 So hot walk streets feel very distressing.32
32.	ˏNi shü˃ ˂shöu ˂t'ò ˏm hòp$_2$ ˏngo lo˃.	This place water soil not agree me. 32

1. Let the learner remember that this final *k* is scarcely heard.
2. See note to Lessons I and II.
3. The verb may, or may not be used, and so in similar sentences throughout the book.

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LESSON IV.—General.

1.	What is this?	呢啲係乜野呢、
2.	This is butter.	呢啲係牛油囉、
3	Is there any fruit?	有菓子冇呀、
4.	There are only two kinds.	有兩樣嘅、
5.	Are there not several kinds?	唔係有幾樣咩、
6.	No: there are plantains and pine-apples	冇、有蕉有波羅、
7.	Are there no other kinds?	冇第二樣咩、
8.	There are no other kinds.	冇第二樣咯、
9.	Bring a light. I'll trouble you for a light *(for my cigar or pipe)*.	揸火嚟、唔該你借個火我、
10.	Where did this letter come from?	呢封信喺邊處嚟呢、
11.	From the Tak-kee hong	喺德記行嚟喫、
12.	Is there any answer?	有回音冇呀、
13.	There is no answer.	冇回音囉、
14.	Bring me a chair.	揸張椅俾我、
15.	Put it on the table.	擠在檯面、 [啲衰樣、[1]
16.	Nonsense! Why are you so silly?	咪、做乜你咁衰吖、嘢、整成個
17.	I am only jesting Do you think it	我講笑話啫、你見怪咩、
18.	Bring me a pen and ink. [strange?	揸筆墨嚟俾我喇、
19.	I think there is a pencil up stairs.	樓上(*or* 樓)有支筆喎、
20.	Is there anyone down stairs? Go down	樓下有人冇呢、落去睇吓、
21.	This house has seven rooms. [and see.	呢間屋有七間房呀、
22.	Has it a garden? Where is the gardener?	有花園冇呢、花王喺邊處、
23.	It has a small garden	有個細花園呀、
24.	Where is your master? He is out.	事頭呢、出街囉、
25.	How long has he been gone?	佢出街有幾耐呢、
26.	When will he be back?	幾時翻嚟呢、
27.	He didn't say.	佢又冇話幾時翻嚟嘩(*or* 冇話、)
28.	Is your mistress at home? [master.[1]	女事頭(*or* 女東家[2])喺處唔喺處呢、
29.	She is not here; she went out with my	唔喺處、佢同東家出街咯、
30.	Go with me to find him. I can't go.	孖我去搵佢喇、我唔去得吖、
31.	I can't. I'm busy. I have no time	唔得呀、有事吖、唔得閒吖、
32.	Come again to-night. Don't come so late.	今晚又嚟喇、咪咁夜嚟呀、

1. The first of these sentences is what a woman would say; the second, what a man would say.

2. The second is a more polite form, though the first is most commonly used.

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LESSON IV.—General.

1.	ˏNi-˳ti haí² ˏmi ˧ye ˏni ? ²	This is what thing, eh ? ⁵³
2.	ˏNi-˳ti haí² ˏngaú-ˏyaú po˩.	This is butter (*lit.* cow's oil). ⁶⁰
3.	˧Yaú ˏkwo-ˏtsz ˧mò á˩ ?	Have fruit not, eh? ²
4.	˧Yaú ˧lông yông² ˏche. ²	Have two kinds only. ⁷
5.	ˏM haí² ˧yaú ˏkéi yông² ˏme ? ²	Not is have several kinds, is-it-not ? ³⁹ *or* Is it not that there are several kinds ?
6.	˧Mò, ˧yaú tsiú. ˧yaú ˏpo-ˏlo¹.	No, have plantains, have pineapples.
7.	˧Mò taí²-yí² yông² ˏme ? ²	No second kind, eh ? ³⁹
8.	˧Mò taí²-yí² yông² lok˳. [˧ngo.	No second kind. ³² [me.
9.	ˏNing ˏfo ˏlaí. ˏM-ˏkoi ˧néi tse˩ ko˩ ˏfo	Bring fire come. Trouble you lend a light to-
10.	ˏNi ˏfung-sun˩ ˏhai ˳pín shü˩ ˏlai ˏni ? ²	This [*C.*] letter from what place come, eh ? ⁵³
11.	˧Haí Tak˳-kéi˩ ˏhong* ˏlai ke˩.	From Tak-kéi hong come. ¹⁵
12.	˧Yaú ˏwúi-ˏyam ˧mò á˩ ?	Have answer not, eh ? ²
13.	˧Mò ˏwúi-ˏyam lo˩	No answer. ³¹
14	ˏNing ˏchöng ˏyi ˏpéi ˧ngo	Bring [*C.*] chair give me.
15	ˏChaí tso:² ˏt'oi mín˧* (*or* ˏt'oi *without* mín˧*).	Place on table face.
16.	ˏTs'oi ! Tsò˧-mat˳ ˧néi kòm˩ ˏshöü ˏá ? ³	Nonsense ! Why you so silly, eh ? ¹
	ˏTs'ai ! ˏching ˏsheng+ ko˩-˳ti ˏshöü yông˧.*³	Nonsense ! Make complete that silly style !
17.	ˏNgo ˏkong ˧siú˩ wá˧* che˩. ˧Néi kín˩ kwái˩ ˏme ? ²	I speak laughing words only.⁸ You perceive strange, eh ? ³⁹
18.	ˏNing pat˳, mak² ˏlaí ˏpéi ˧ngo ˏlá.²	Bring pencil, ink come give me. ²¹
19.	ˏLaú-shông² (*or* ˏlaú*) ˧yaú ˏchi pat˳ kwá˩.	Upstairs have [*C.*] pencil I-think. ¹⁸
20.	ˏLaú-há² ˧yaú ˏyan ˧mò ˏni ? Lok² höü˩ ˏt'aí ˧há.	Downstairs have man not, eh ? Down go see a-bit.
21.	ˏNi ˏkán uk˳ ˧yaú ts'at˳ ˏkán ˏfong* á˩.	This [*C.*] house has seven [*C.*] rooms. ²
22.	˧Yaú ˏfá-ˏyün* ˧mò ˏni ? ² ˏFá (*or* ˳fá) ˏwong ˏhaí ˳pín shü˩ ?	Have flower-garden not, eh ? ⁵³ Flower king at what place ?
23.	˧Yaú ko˩ saí˩ ˏfá-ˏyün* á˩.	Have a small flower-garden. ²
24.	Sz²-ˏt'aú* ˏni ? Ch'ut˳ ˏkái lo˩. [ˏni ? ²	Master, eh ? ⁵³ Gone-out street. ³¹
25.	˧K öü ch'ut˳ ˏkái (*or* ˳kái) ˧yaú ˏkéi noí˧*	He go-out street have how long, eh ? ⁵³
26.	ˏKéi ˏshí* ˏfán ˏlaí ˏni ? ²	What time back come, eh ? ⁵³
27.	˧K'öü yaú²˧ ˧mò wá²˧ ˏkéi ˏshí* ˏfán ˏlaí po˩ (*or* ˧mò wá²).	He even not say what time back come ⁶⁰ (*or* not say).
28.	˧Nöü-sz²-ˏt'aú (*or better* ˧nöü-ˏtung-ˏka) ˏhaí shü˩, ˏm ˏhaí shü˩, ˏni ? ²	Mistress at place, not at place, eh ? ⁵³
29.	ˏM ˏhaí shü˩ ; ˧k'öü ˏt'ung ˏtung ˏká ch'ut˳ ˏkái (*or* ˳kái) lok˳.	Not at place ; she with master go-out street. ⁵³
30.	ˏMá ˧ngo höü˩ ˏwan ˧k'öü ˏlá.² ˧Ngo ˏm höü˩ tak˳ ˏá.	With me go find (*or* look for) him. ²¹ I not go can. ¹
31.	ˏM tak˳ á˩. ˧Yaú sz² ˏá. ˏM tak˳ ˧hán ˏá.²	Not can. ² Have business. ¹ Not have leisure. ¹
32.	ˏKam-˳mán* yaú² ˏlaí ˏlá.² ˧Maí kòm˩ ye² ˏlaí á˩.	To-night again come. ²¹ Don't so late come. ²

1. It is better to keep to the original tone here. 2. See note on previous pages.
3. The first sentence is what a woman would say ; the second what a man would say.

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LESSON V.—General.

1	What does he say? [hard up for money.	佢話乜野呢、
2.	He says he has no money. He says he is	有錢嘞、錢両緊啲、
3.	Did he say that? Give him some.	佢係咁話咩、俾啲佢喇、
4.	Can you read?	你識字唔識呀、
5.	I can't read. Neither can I write.	唔識咯、我又唔曉篤字添、
6.	Ask the teacher to come.	請先生嚟喇、
7.	What is your surname? *(To an inferior)* What is your surname?	高姓呀、 你姓乜呢、
8.	My surname is Wong.	小姓黃、*or* 姓黃、
9.	Can you speak Chinese?	你喺講唐話唔喺呢、
10.	I can. What's your name?	喺呀、你叫(做)乜名呢、
11.	My name is A-Luk.	我名叫(做)亞六、*or* 我叫做亞六、
12.	He is an Englishman.	佢係英國人呀、
13.	You are a native of the place.	你係本地人咯、 [旗人、
14.	He is an American.	佢係美國人、*or* (more commonly) 花
15.	How many Chinese are there?	有幾多唐人呀、
16.	Do you like this?	你中意呢啲唔中意呀、
17.	Do you like being here?	你中意喺呢處唔中意呢、
18.	I do. It would be well to be here always.	中意呀、時時喺處都好呀、
19.	Tell him to go back. He cannot come.	叫佢翻去嘛、佢唔做得嚟、
20.	Seize that man. If you don't, he will run off.	拉嗰個人喇、唔係佢就走咯、
21.	What has he been doing? *or* What does	佢做乜野呀、
22.	He is a thief. [he do?	佢做賊咯 (*or* 佢係賊咯、)、
23.	What has he stolen? Is it of value?	佢偷乜野呢、係值錢嘅唔值呢、
24.	He has not stolen anything yet.	唔曾偷倒(到[1])野呀、
25.	Has he struck anybody? What did he strike with?	有打人冇呢、係使乜野嚟打呢、
26.	With his hand; he is a very dangerous man.	使手咯、佢好勢兇嘅、
27.	He wanted to snatch that pair of bracelets.	佢想搶個對鐲咯、
28.	Take him to prison. [rattan.	拉佢去坐監喇、
29.	Afterwards give him twenty blows with a	後來打佢二十籐、
30.	Only let him go when he has been beaten.	打咀至好放佢出去咯、
31.	He ought to be sentenced to two weeks' imprisonment.	應該辦佢坐兩個禮拜監呀、
32.	Warn him not to do it again. If he does, he will be more severely punished.	警戒佢咪製過 (*or* 咪再製)、若係再製、就加重嚴辦咯、

1. This is the correct character, but the first represents the correct tone.

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LESSON V.—General.

1.	ˢK'öü wá² ˌmi ˢye ˌni?²	He says what thing, eh?⁵³
2.	ˢMò ˌngan* wo². ˌNgan-ˋlöng ˋkan wo².	No money he-says.⁶⁵ Money pressing he-says.⁶⁵
3.	ˢK'öü haí² ˋkòm wá² ˌme?² Péí ˌti ˢk'öü ˌlá.²	He did so say, eh?³⁹ Give some him.²¹
4.	ˢNéi shikˌ tsz² ˌm shikˌ á?² [ˌt'ím.	You know characters not know, eh?¹
5.	ˌM shikˌ lo². ˢNgo yaú² ˌm ˋhíú ˋse tsz²	Not know.³¹ I besides not understand to-write
6.	ˢTs'engˌ ˌSín-ˌshángˌ ˌlaí ˌlá.²	Invite Teacher come.²¹ [character moreover.
7.	ˌKò singˋ aˋ? ˢNéi singˋ matˌ ˌni?	Exalted surname, eh?² Your surname what, eh?⁵³
8.	ˢSíú singˋ ˌWong, *or* Singˋ ˌWong.	Diminutive surname Wong, *or* Surname Wong.
9.	ˢNéi ˢwúí ˋkong ˌT'ong wá, ˢ* ˌm ˢwúí ˌni?²	You can speak Chinese words, not can, eh?⁵³
10.	ˢWúí ˌá;² ˢnéí kíúˋ (tsò²) matˌ ˌmeng*† ˌni?² [kíúˋ tsò² Áˋ-Lukˌ.	Can;¹ you called (to-be) what name, eh?⁵³
11.	ˢNgo ˌmeng*† kíúˋ(tsò²)Áˋ-Lukˌ, *or* ˢNgo	My name is-called A-Luk, *or* I am-called A-Luk.
12.	ˢK'öü haí² ˌYing kwokˌ ˌyan áˋ.	He is English nation man.²
13.	ˢNéi haí² ˋpún téí² ˌyan lokˌ.	You are native soil man.³²
14.	ˢK'öü haí² ˢMéí Kwokˌ ˌyan, *or* ˌFá ˌk'éí* (*or* ordinary tone) ˌyan.	He is American country man, *or* Flowery Flag man.
15.	ˢYaú ˋkéí ˌto ˌT'ong-ˌyan áˋ?	Have how many Chinese, eh?²
16.	ˢNéi ˌchung-yíˋ ˌni-ˌti ˌm ˌchung-yíˋ áˋ?	You like this, not-like, eh?²
17.	ˢNéi ˌchung-yíˋ ˌhaí ˌni shüˋ ˌm ˌchung-yíˋ ˌni?²	You like being-at this place, not like, eh?⁵³
18.	ˌChung-yíˋ ˌá.² ˌShí-ˌshí ˋhaí shüˋ ˌtò ˋhò áˋ. [takˌ ˌlaí.	Like.¹ Always in (this) place also good.²
19.	Kíúˋˢk'öü ˌfán höüˋ láˋ. ˢK'öü ˌm tsò²-	Call him back go.²² He not do can come.
20.	ˌLáí ˋko-koˋ ˌyan (*or* ˌyan*) ˌlá.² ˢM haí², ˢk'öü tsaú² ˋtsaú lokˌ.	Arrest that man.²¹ If not, he will-just run.³²
21.	ˢK'öü tsò² ˌmi-ˢye ˌá?² [lokˌ.)	He does what thing, eh?¹
22.	ˢK'öü tsò² ts'ákˌ lokˌ; *or* ˢK'öü haí² ts'ákˌ	He is thief.³²
23.	ˢK'öü ˌt'aú ˌmi ˢye ˌni?² Haí²chikˌ ˌts'ín* keˌ ˌm chikˌ ˌni?²	He steal what thing, eh?⁵³ Is worth money,¹⁵ not worth, eh?⁵³
24.	ˌM-ˌt'sang ˌt'aú-ˋtò ˢye áˋ.	Not-yet stolen anything.²
25.	ˢYaú ˋtá ˌyan, ˢmò ˌni?² Haí² ˋshaí matˌ ˢye ˌlaí ˋtá ˌni? [keˋ.	Have strike man, not, eh?⁵³ Have use what thing in-order-to strike, eh?⁵³
26.	ˋShaí ˋshaú lokˌ. ˢK'öü ˋhò shaíˋ-ˌhung	Use hands.³² He very violent.¹⁵
27.	ˢK'öü ˋsöng ˋts'öng koˋ töüˋ ák*ˌ lokˌ.	He wished snatch that pair bracelets.³²
28.	ˌLáí ˢk'öü höüˋ ˢt'soˆ ˌkám ˌlá.	Pull him away sit prison.²¹
29.	Haú²-ˌloí ˋtá ˢk'öü yí²-shapˌ ˌt'ang.*	Afterwards beat him twenty rattans.
30.	ˋTá ˋcho [s. of p. t.] chíˋ ˋhò fongˋ ˢk'öü ch'utˌ höüˋ lokˌ. [páíˋ ˌkám á.ˋ	Beat finished only good loose him out go.³²
31.	ˌYing-ˌkoí pán² ˢk'öü ˢts'oˆ ˢlöng koˋ ˢlaí	Ought sentenced him sit two [*C.*] weeks prison.²
32.	ˌKing-káíˋ ˢk'öü ˢmaí chaíˋ kwoˋ, (*or* ˢmaí tsoíˋ chaíˋ). Yökˌ haí² tsoíˋ chaí,ˋ tsaú² ˌká ˢch'ungˆ ˌyím pán² lokˌ.	Warn him not do again (*or* not again do). If does again do, then add heavily severely punish.³²

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LESSON VI.—Relationships.

1.	Who are you?	你係乜人呢。
2.	He is my father.	佢係我老啞咯。
3.	Have you a mother?	你有老母冇呢。
4.	When did you marry?	你幾時娶親呢。
5.	More than ten years ago.	十幾年，or 十年有多囉。
6.	Have you any children?	有仔女冇呀。
7.	I have several daughters, but no sons	有幾個女、冇仔。
8.	How old is the eldest?	至大(or 至大個，or 嘅)有幾大呢。
9.	She is between ten and twenty.	今年有十幾歲。
10.	Is she married?	嫁咗(or 嫁)唔曾吖，出門未呢。
11.	How many brothers have you?	你有幾多兄弟呢。
12.	One elder brother, one younger.	一個大佬、一個細佬。
13	Have you any sisters?	有姊妹冇呢。
14.	I have one elder sister and one younger.	一個亞姐、一個亞妹。
15.	Are you married?	你娶老婆未曾呢。
16.	Not yet.	未曾(or 唔曾)娶咯。
17.	I cannot say certainly when I shall marry.	我唔話得定幾時娶親。
18.	My wife is in the house.	我女人(or 內人)喺屋跡。
19.	Oh! you will get married next year.	你出年娶老婆喇喎。
20.	Why is your child crying?	做乜你個細伎仔喊呢。
21.	He is hungry Perhaps he is thirsty as well.	佢肚餓囉；或者又係頸渴添。
22.	Give him something to eat, and to drink.	俾野佢食，俾野佢飲囉。
23.	Call the nurse to carry him. Go with him for a walk.	叫奶媽嚟抱佢。去同佢行街。
24.	He is unwilling to come. Never mind whether he is willing or not.	佢唔肯嚟。唔打理佢肯唔肯。
25.	She has no husband; she is a widow.	[寡母婆。 佢冇老公(or 男人)嘅，佢係
26.	A grandson and granddaughter live with her.	一個孫，一個孫女同佢住。
27.	This is my nephew.	呢個係我姪吖。
28.	Is he a native of the place?	佢係本地人唔係呢。
29.	Why does he come here?	佢做乜嚟呢處呢。
30.	He has come to buy things for his grandfather.	佢嚟同亞公買野。
31.	When is he going back? Do you know?	佢幾時翻去呢。你知唔知呀。
32.	In two or three days with his cousin.	三兩日同表兄翻去囉。

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LESSON VI.—Relationships.

1.	ˢNéi haiˀ ˌmi ˌyan* ˌni ?²	You are what man, eh ?53
2.	ˢK'öü haiˀ ˢngo ˢlò-taúˀ lokˌ.	He is my father.39
3.	ˢNéi ˢyaú ˢlò-ˇmò* ˢmò ˌni ?² [ˌni ?²	You have mother, not, eh ?53
4.	ˢNéi ˇkéi * ˌshí* ts'öüˀ) (*or* ts'öüˀ*)-ˌts'an	You what time marry, eh ?53
5.	Shapˌ ˇkéi ˌnín, *or* shapˌ ˌnín ˢyaú ˌto loˀ.	Ten odd years, *or* ten years have more.31
6.	ˢYaú ˇtsaí ˇnöü* (*or* ˢnöü), ˢmò áˀ ?	Have sons daughters, not, eh ?2
7	ˢYaú ˇkéi ko ˇnöü*(*or* ˢnöü), ˢmò ˇtsaí. [ˇkéi táíˀ* ˌni?²	Have several [*C.*] daughters, no sons. [eh ?53
8.	Chíˀ-táíˀ (*or* chíˀ-táíˀ koˀ, *or* keˀ) ˢyaú	Greatest (*or* greatest *C. or* one) have how big
9.	ˌKam ˌnín ˢyaú shapˌ ˇkéi söüˀ.	This year have ten odd years.
10.	Káˀ-ˇcho (*or* káˀ*) ˌm ˌts'ang ˌá ?² Ch'utˌ ˌmún méiˀ ˌni ?²	Married, not yet, eh ?1 Gone-out-of doors, not-yet, eh ?53.
11.	ˢNéi ˢyaú ˇkéi ˌto ˌhing-taiˀ ˌni ?²	You have how many brothers, eh ?53 [brother.
12.	Yatˌ koˀ táiˀ-ˇlò, yatˌ koˀ saiˀ ˇlò.	One [*C.*] elder brother, one [*C.*] younger
13.	ˢYaú ˇtsz-möüˀ ˢmò ˌni ?² [Áˀ-múíˀ).	Have sisters, not, eh ?53
14.	Yatˌ koˀ Áˀ-ˇtse, yatˌ koˀ Áˀ-múíˀ* (*or*	One [*C.*] elder-sister, one [*C.*] younger-sister.
15.	ˢNéi ts'öüˀ* (*or* ts'öüˀ) ˢlò-ˌp'o méiˀ ˌts'ang, ˌni ?² [ts'öüˀ* lokˌ.	You married wife, not yet, eh ?53
16.	Méiˀ ˌts'ang, (*or* ˌm ˌts'ang, *or* ˌmeng†)	Not yet (*or* not yet *or* not-yet) married.39
17.	ˢNgo ˌm wáˀ takˌ tingˀ ˇkéi ˌshí* ts'öüˀ* (*or* ts'öüˀ) ˌts'an. ¹ [ˇk'éi.	I not say can certain what time marry.
18.	ˢNgo ˢnöü ˌyan* (*or* noíˀ-ˌyan) ˇhaí ukˌ-	My wife (*lit.* woman, *or* person within) in house.
19.	ˢNéi ch'utˌ ˌnín ts'öüˀ* (*or* ts'öüˀ) (*often pronounced* ˇts'ò) ˢlò-ˌp'o ˌlá. [ˌni ?²	You coming year marry wife.21
20.	Tsòˀ-matˌ ˢnéi koˀ saíˀ-ˌman-ˇtsaí hámˀ	Why your [*C.*] child cries, eh ?53.
21.	ˢK'öü ˢt'ò-ngoˀ loˀ. Wákˌ-ˇche yaúˀ haiˀ ˇkeng†-hotˌ ˌt'ím. [ˌlo.	He hungry.31 Perhaps also is thirsty besides.
22.	ˇPéi ˢye ˢk'öü shikˌ. ˇPéi ˢye ˢk'öü ˇyam	Give things him eat. Give thing him drink.30.
23.	Kíuˀ ˢnái-ˌmá ˌlaí ˢp'ò ˢk'öü. Höüˀ ˌt'ung ˢk'öü ˌháng† ˌkái (*or* ˌkái).	Call nurse come carry him. Go with him walk streets.
24.	ˢK'öü ˌm ˢhang ˌlaí. ˌM ˇtá-ˢléi ˢk'öü ˇhang ˌm ˇhang.	He not willing come Not mind he willing, not willing.
25.	ˢK'öü ˢmò ˢlò-ˌkung (*or* ˌnám ˌyan*) keˀ; ˢk'öü haiˀ ˇkwá-ˢmò-ˌp'o.*	She no husband (*or* man) 15 ; she is widow. [her live.
26.	Yatˌ koˀ ˌsün, yatˌ koˀ ˌsün-ˇnöü*(*or* ˌsün ˢnöü, *but the other is better*) ˌt'ung ˢk'öü	One [*C.*] grandson, one [*C.*] granddaughter with
27.	Ni-koˀ haiˀ ˢngo chatˌ* ˌá. ² [chüˀ.	This is my nephew.1
28.	ˢK'öü haiˀ ˇpún-téiˀ-ˌyan ˌm haiˀ ˌni ? ²	He is native, not is, eh ?53
29.	ˢK'öü tsòˀ-matˌ ˌlaí ˌni shüˀ ˌni ?²	He why comes this place, eh ?53
30.	ˢK'öü ˌlaí ˌt'ung Áˀ-ˌkung ˢmáí ˢye.	He comes for grandfather buy things.
31.	ˢK'öü ˇkéi ˌshí* ˌfán höüˀ ˌni ? ˢNéi ˌchí ˌm ˌchí áˀ ? [*ary tone*) ˌfán höüˀ loˀ.	He what time back go, eh ?53 You know, not know, eh ?2 [back go.31
32.	ˌSám ˢlöng yatˌ ˌt'ung ˇpíuˌhing (*or* ordin-	Three two days with cousin (*of different surname*)

1. This is a more polite form than the above.

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LESSON VII.—Opposites.

1.	This man is very tall and large.	呢個人好高大嚟。
2.	I am shorter than he.	我矮過佢咯。
3.	That cow is fat.	嗰隻牛肥。
4.	This sheep is thin.	呢隻綿羊瘦。
5.	This string is too long.	呢條繩長過頭。
6.	The thread is too short; it is not enough.	呢條線短得嚟、唔够使咯。
7.	This is a very large house.	呢間屋好大間嚟。
8.	The road is so narrow you cannot walk [on it.	呢條路咁窄唔行得咯。
9.	This chair is strong.	呢張椅堅固。
10.	This table is very shaky.	呢張檯好浮。
11.	He is very strong.	佢身子好壯健。
12.	I am weaker than he.	我軟弱過佢。
13.	This table-cloth is wet.	呢張檯布濕。
14.	Dry it in the sun, and bring it back.	晒乾啱翻嚟喇。
15.	This rock is very hard.	呢礁石好硬。
16.	You must boil this meat till it is soft.	你要焓到呢的肉腍。 or 呢啲肉你要焓到腍。
17	Your hands are dirty [clean.	你對手污糟囉嚟。
18.	It would be best for you to wash them	你去洗乾淨至好咯。
19.	I want hot water.	我要熱水。
20.	I do not want cold water.	唔要凍水呀。
21.	The sea is very deep. How deep is it?	大海好深呀。有幾深呀。
22.	Rivers are more shallow than seas.	河淺過海。
23.	It is very far by water	水路好遠咯。
24.	By land it is not as far by half	打路去冇一半咁遠。
25.	Those plaintains are not ripe yet.	個啲蕉未熟咯。
26.	These coolie oranges are too unripe.	呢啲橙生過頭。
27.	I don't want those eggs boiled so hard.	個啲蛋唔好焓(得)咁老。
28.	I want to eat the oysters raw.	蠔我愛生食。
29.	There are a great many water-buffaloes.	有好多水牛。
30.	There are very few goats.	草羊好少呀。
31.	He is a very clever man.	佢係好聰明嘅人。
32.	You are very stupid.	你十分愚蠢咯。

1. This word may be omitted or not.

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LESSON VII.—Opposites.

1.	Ni-ko yan hò kò tái po.	This [*C.*] man very tall large.[60]
2.	Ngo aí kwo k'öü lok.	I shorter than he.[53]
3.	Ko chek ngaú féi.	That [*C.*] cow fat.
4.	Ni chek mín-yöng shaú.	This [*C.*] sheep thin.
5.	Ni t'íú shing ch'öng-kwo-t'aú.	This piece string too-long.
6.	Ni t'íú sin tün-tak-tsaí; m kaú shaí lok.	This piece thread too-short; not enough use.[32]
7.	Ni kán uk hò táí kán ká.	This [*C.*] house very large one [*or C.*].[16]
8.	Ni t'íú lò kòm chák m háng† tak lok.	This length road so narrow not walk can.[38]
9.	Ni chöng yí kín-kwú.	This [*C.*] chair strong.
10.	Ni chöng t'oi* hò faú.	This [*C.*] table very weak.
11.	K'öü shan-tsz hò chong-kín.	His body very strong.
12.	Ngo yün-yök kwo k'öü.	I weaker than he.
13.	Ni chöng t'oi*-pò shap.	This [*C.*] table-cloth wet.
14.	Shái kon ning fán laí lá.[2]	Sun dry bring back come.[21]
15.	Ni kaú shek hò ngáng.	This piece rock very hard.
16.	Néí yíú sháp tò ni-ti yuk nam, *or* Ni-ti yuk néí yíú sháp tò nam.	You must boil until this meat tender, *or* This meat you must boil till tender.
17.	Néí töü shaú o[1]-tsò lo po.	Your pair-of hands dirty.[31 21]
18.	Néí höü saí kon-tseng† chí-hò lok.	You go wash clean best.[53]
19.	Ngo yíú yít shöü.	I want hot water.
20.	M yíú tung[1] shöü á.	Not want cold water.
21.	Tái-hoí hò sham á. Yaú kéi sham [á][2]?	Great ocean very deep.[2] Have how deep.?[2]
22.	Ho ts'ín kwo hoí.	Rivers shallower than seas.
23.	Shöü lò hò yün lok.	Water road very far.[32]
24.	Tá lò höü mò yat pún kòm yün*.	By road going not one half so far.
25.	Ko-ti tsíú méí shuk lok.	Those plantains not-yet ripe.[38]
26.	Ni-ti ch'áng* sháng† kwo-t'aú.	These coolie-oranges unripe over-much (*lit.* over-head).
27.	Ko-ti tán* m hò sháp (tak) kòm lò.	Those eggs not good boil (can) so old.
28.	Hò, ngo oí sháng† shik.	Oysters, I want raw eat.
29.	Yaú hò to shöü-ngaú. [chek.	Have great many water-cows (*or* water-oxen).
30.	Ts'ò-yöng (*or* t'sò yöng*) hò shíú	Goats very few.[7]
31.	K'öü haí hò ts'ung-ming-ke yan.	He is very clever's man.
32.	Néí shap fan yü-ch'un lok.	You ten parts stupid.[32]

1. Sometimes pronounced ú.

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LESSON VIII.—Monetary.

1.	One dollar.	一個銀錢, (or)一文.
2.	A dollar and a half.	個半銀錢.
3.	Half a dollar. Over a dollar. [nounce.	半個銀錢, (or)半文、個幾銀錢.
4.	This word 'ngan' is very difficult to pro-	呢個銀字好難講呀.
5.	Do you say so? Do you pronounce it so?	你係啱話咩、你係啱講咩.
6.	That is easier to pronounce. [pieces).	啲個易啲講羅.
7.	A dollar is divided into ten 'ho,' (ten-cent	一個銀錢分十毫.
8.	One 'ho' is divided into ten cents.	一毫子分十仙. 毫六.
9.	Ten dollars and sixty-six cents. [dollars?	十個銀錢零六毫六, (or)十個六
10.	Can you change accounts in taels into	両數你唔伸元數唔唔呀.
11.	One tael is equal to a dollar and forty cents.	一両銀值得個四銀錢.
12.	Nine mace. Nine cash. [dollars to me.	九錢銀, 九個錢.
13.	You agreed to hand over eighteen hundred	你應承交千八銀過我.[1]
14.	One tael, seven mace, six candareens, six léí.	一両七錢六分六.
15.	What is a dollar worth in cash?	一個銀錢找得幾多錢.
16.	It is worth one thousand and forty cash.	找得一千零四十錢.
17.	How much wages do you want a month?	你一個月要幾多人工呢.
18.	I want eight dollars a month. This is too much. [so much.	要八個銀錢個月、多過頭呀.
19.	My expenses are great, I cannot give you	我使費大、唔俾得咁多過你.
20.	If I find my own food, it is not much.	係食自己、唔係多呀.
21.	The master does not provide you with food; of course, you find yourself.	唔係食事頭、係食自己嘅定喇.
22.	I can't reduce my terms. [done it.	唔減得咯.
23.	Do you know how to do the work? I have	你曉做唔曉呀、我做過咯.
24.	You must not spend this money.	你唔好使呢啲錢.
25.	You ought to send it home.	你應該寄翻去歸.
26.	Does he gamble? I think he does.	佢賭錢咩、我估係呀.
27.	Does he play at cards, or dominoes?	佢打乜野牌、紙牌嚟骨牌呢.
28.	Both; he also plays at fán-t'án, pò-tsz, and with dice.	两樣都有、又揸攤、打寶字、擲色.
29.	If he gambles, I shall not employ him.	佢係賭錢、我唔請佢. (or 骰)
30.	You tell him. I have.	你話佢聽、話咯.
31.	He says he won't dare do so.	佢話唔敢做咯.
32.	I take it he is acquainted with his work. Probably he is.	我睇得佢係熟手咯、大概係呀.

1. The 銀 in such a phrase is ambiguous: it may mean dollars, or taels.

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LESSON VIII.—Monetary.

1. Yat$_{\text{ˎ}}$ ko$^{\text{ˋ}}$ ˏngan ˍts'ín,* *or* yat$_{\text{ˎ}}$ ₒman.
2. Ko$^{\text{ˋ}}$ pún$^{\text{ˋ}}$ ˏngan-ˍts'ín* [ˊkéí ˏngan-ˍts'ín.*
3. Pún$^{\text{ˋ}}$ ko$^{\text{ˋ}}$ ˏngan-ˍts'ín,* *or* pún$^{\text{ˋ}}$ ₒman. Ko$^{\text{ˋ}}$
4. ˏNi-ko$^{\text{ˋ}}$ ˏngan tsz$^{\text{ˊ}}$ ˊhò ˏnán ˊkong á$^{\text{ˋ}}$
5. ˏNéí haí$^{\text{ˊ}}$ ˊkòm wá$^{\text{ˊ}}$ ˏme?[2] ˏNéí haí$^{\text{ˊ}}$ ˊkòm ˊkong ˏme?[2]
6. ˊKo-ko$^{\text{ˋ}}$ yí$^{\text{ˊ}}$-ₒti ˊkong lo$^{\text{ˋ}}$.
7. Yat$_{\text{ˎ}}$ ko$^{\text{ˋ}}$ ˏngan-ˍts'ín* ˏfan shap$_{\text{ˊ}}$ ˏhò.
8. Yat$_{\text{ˎ}}$ ˏhò-ˊtsz ˏfan shap$_{\text{ˊ}}$ ₒsín.
9. Shap$_{\text{ˊ}}$ ko$^{\text{ˋ}}$ ˏngan-ˍts'ín* ˏleng† luk$_{\text{ˊ}}$ ˏhò luk$_{\text{ˊ}}$, *or* shap$_{\text{ˊ}}$ ko$^{\text{ˋ}}$ luk$_{\text{ˊ}}$ ˏhò luk$_{\text{ˊ}}$.
10. ˊLông shò$^{\text{ˋ}}$ ˏnéí ˏwúí ˏshan ˏyün shò$^{\text{ˋ}}$, ˏm ˏwúí á$^{\text{ˋ}}$? [ˍts'ín*.
11. Yat$_{\text{ˎ}}$ ˊlông ˏngan chik$_{\text{ˊ}}$-tak$_{\text{ˎ}}$ ko$^{\text{ˋ}}$ sz$^{\text{ˋ}}$ ˏngan-
12. ˊKaú ˏts'ín ˏngan. ˊKaú ko$^{\text{ˋ}}$ ˏts'ín*.
13. ˏNéí ˏying-ˏshing ˊkáú ˏts'ín pát$_{\text{ₒ}}$ ˏngan kwo$^{\text{ˋ}}$ ˏngo.
14. Yat$_{\text{ˎ}}$ ˊlông ts'at$_{\text{ˎ}}$ ˏts'ín luk$_{\text{ˊ}}$ ˏfan luk$_{\text{ˊ}}$.
15. Yat$_{\text{ˎ}}$ ko$^{\text{ˋ}}$ ˏngan-ˍts'ín* ˊcháú tak$_{\text{ˎ}}$ ˊkéí ₒto ˍts'ín*? [ˏts'ín.
16. ˊCháú tak$_{\text{ˎ}}$ yat$_{\text{ˎ}}$ ˏts'ín ˏleng† sz$^{\text{ˋ}}$-shap$_{\text{ˊ}}$
17. ˏNéí yat$_{\text{ˎ}}$ ko$^{\text{ˋ}}$ yüt$_{\text{ˊ}}$ yíú$^{\text{ˋ}}$ ˊkéí ₒto ˏyan-ˏkung ˏni?[2] [kwo$^{\text{ˇ}}$*-ˏt'aú ˏá.[2]
18. Yíú$^{\text{ˇ}}$ pát$_{\text{ₒ}}$ ko$^{\text{ˋ}}$ ˏngan-ˍts'ín* ko$^{\text{ˋ}}$ yüt$_{\text{ˊ}}$. ˏTo
19. ˏNgo ˊshaí-faí$^{\text{ˇ}}$ tái$^{\text{ˊ}}$; ˏm ˊpéí tak$_{\text{ˎ}}$ ˊkòm$^{\text{ˋ}}$ ˏto kwo$^{\text{ˋ}}$ ˏnéí.
20. Haí$^{\text{ˊ}}$ shik$_{\text{ˊ}}$ tsz$^{\text{ˊ}}$-ˊkéí, ˏm haí$^{\text{ˊ}}$ ˏto ˏá.[2]
21. ˏM haí$^{\text{ˊ}}$ shik$_{\text{ˊ}}$ sz$^{\text{ˊ}}$-ˍt'aú,* haí$^{\text{ˊ}}$ shik$_{\text{ˊ}}$ tsz$^{\text{ˊ}}$-ˊkéí-ke$^{\text{ˋ}}$ ting$^{\text{ˇ}}$* ˏlá.[2]
22. ˏM ˊkám tak$_{\text{ˎ}}$ lok$_{\text{ₒ}}$. [lok$_{\text{ₒ}}$.
23. ˏNéí ˊhíú tsò$^{\text{ˊ}}$ ˏm ˊhíú á$^{\text{ˋ}}$? ˏNgo tsò$^{\text{ˊ}}$ kwo$^{\text{ˋ}}$
24. ˏNéí ˏm ˊhò ˊshaí ˏni-ₒti ˍts'ín.*
25. ˏNéí ˏying-ˏkoí kéí$^{\text{ˋ}}$ ˏfán höü$^{\text{ˋ}}$ ˏkwaí. [ˏá.[2]
26. ˏK'öü ˊtò-ˍts'ín* ˏme?[2] ˏNgo ˊkwú haí$^{\text{ˊ}}$
27. ˏK'öü ˊtá mat$_{\text{ˎ}}$-ˏye ˍp'áí*, ˊchí ˍp'áí* péí$^{\text{ˊ}}$ kwat$_{\text{ˎ}}$ ˍp'áí* ˏni?[2]
28. ˏLông yöng$^{\text{ˊ}}$ ₒtò ˏyaú; yaú$^{\text{ˊ}}$ ˏchá ₒt'án, ˊtá ˊpò-tsz$^{\text{ˇ}}$*, chák$_{\text{ˊ}}$ shik$_{\text{ˎ}}$. [ˏk'öü.
29. ˏK'öü haí$^{\text{ˊ}}$ ˊtò-ˍts'ín* ˏngo ˏm ˊts'eng†
30. ˏNéí wá$^{\text{ˊ}}$ ˏk'öü ˏt'eng.† Wá$^{\text{ˇ}}$* lok$_{\text{ₒ}}$.
31. ˏK'öü wá$^{\text{ˊ}}$ ˏm ˊkòm tsò$^{\text{ˊ}}$ lok$_{\text{ₒ}}$.
32. ˏNgo ˊt'aí-tak$_{\text{ˎ}}$ ˏk'öü haí$^{\text{ˊ}}$ shuk$_{\text{ˊ}}$ ˊshaú lok$_{\text{ₒ}}$. Tái$^{\text{ˊ}}$-k'oí$^{\text{ˇ}}$* haí$^{\text{ˊ}}$ á$^{\text{ˋ}}$.

One [*C.*] silver cash, *or* one dollar.
One (*and a*) half dollar. [dollar.
Half [*C.*] dollar, *or* half dollar. One *(and)* odd
This *ngan* character very difficult to-speak.[2]
You do so say, do-you?[39] You do so say (*or* pronounce), eh?[39]
That easier to-say (*or* pronounce).[31]
One [*C.*] dollar divided ten dimes.
One dime divided ten cents.
Ten [*C.*] dollars and six dime six (*cents*), *or* ten [*C.*] six dimes six.
Tael accounts you can carry-out-into dollar accounts, not can, eh?[2]
One tael silver worth one [*or C.*] four dollar.
Nine mace silver. Nine [*C.*] cash.
You agreed hand-over thousand eight money to me.
One tael seven mace six candareens six (*léi*).
One [*C.*] dollar change can how many cash?

Change can one thousand and forty cash.
You one [*C.*] month want how much wages, eh?[53]
Want eight [*C.*] dollars [*C.*] month. Much too.[1]
My expenses great; not give able so much to you.

Do eat self, not is much.[1]
Not do eat master, do eat self's certainly.[21]

Not reduce can.[32]
You know do, not know, eh?[2] I done already.[32]
You not good use this money.
You ought send back go home.
He gamble, eh?[39] I think does.[1]
He play-at what, dominoes-or-cards, paper cards, or bone tablets, eh?[53]
Two kinds also have; further play-at fán-t'án, play-at pò-tsz, throw dice.
He does gamble, I not engage him.
You tell him to-hear. Told.[32]
He says not dare do.[32]
I see-can he is acquainted 'hand.'[32] Probably is.[2]

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LESSON IX.—Commercial.

1.	How much is this?	呢啲幾多銀(or 錢)呢。
2.	What is the price of that?	個啲幾多價錢呢。
3.	It is too dear.	貴過頭、or 貴得嚟咯。
4.	I shall not buy it. I don't want it.	我唔買呀、唔要咯。
5.	Have you any cheaper ones?	有平啲嘅冇呀。
6.	This is cheaper.	呢個平啲啊。
7	How do you sell this rice? [prices.	呢啲米點賣呢。
8.	Oh! don't stand out so. Reduce your	唉吔、麻麻哋、減價喇。
9.	Increase your offer. You are dear.	你添啲喇、 你貴叮。
10.	No. They are first quality of goods.	唔係貴叮、係第一好貨咯。
11.	Is it good? Mine are the best.	好唔好叮、我嘅至好咯。
12.	I saw better ones before.	我舊時見過好啲嘅。
13.	Have you any better ones?	重有好啲嘅冇呢。
14.	Bring them for me to see.	掙嚟俾我睇。
15.	If suitable, I shall certainly buy.	合使、我是必買叮。
16.	It does not matter if they are dearer.	貴的、都唔計帶叮。
17.	There are none as good as these throughout Hongkong.	通香港都冇呢啲咁好嘅。
18.	It is imitation. No; it is genuine.	係假嘅、唔係係眞嘅。
19.	You don't know that these are good things.	你都唔分得開貴賤嘅咯。
20.	I do. I have been in that business. Indeed!	識叮、我都做過個啲生意咯、係。
21.	I am afraid it is old, is it not? No, it is new.	係舊嘅罅咁、唔係、係新嘅。
22.	This is no use. It is useless.	呢個冇用、唅中用咯。
23.	He wants too high a price.	佢要得價錢多。
24.	You offer too little. Don't be so stingy.	你俾得少叮、唔好留住價叮。
25.	It will not pay cost price.	唔够本(or 本錢)叮。
26.	How long will it last?	使得幾耐呢。
27.	I guarantee it will last four years.	我包可以用得四年。
28.	That is a promissory note, is it?	個張係揭單咩。
29.	How much is the capital and interest?	本銀利息(or simply 本利, or 本息)幾多呀。
30.	The interest is only three dollars per mensem. [rather little interest.	每月三個銀錢利息啫。
31.	That's very heavy interest. No; it is	好重利呀、唔係叮、幾平利呀。
32.	The capital is one hundred dollars payable on demand.	本銀一百元隨時取回。

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LESSON IX.—Commercial.

1.	ˌNi-ₒti ˈkéi ₒto ˌngan* (*or* ˌts'ín*)[1] ˌni ?[2].	This how much money (*or* cash), eh ?[53]
2	Ko˩-ₒti ˈkéi ₒto ká˩-ˌts'ín ˌni ?[2]	That how much price, eh ?[53]
3.	Kwai˩ kwo˩* ˌt'aú, *or* kwai˩ tak˩-tsai˩ lokₒ.	Dear over much, *or* dear much-too.[32]
4.	ˌNgo ˌm ˌmái á˩. ˌM yíu˩ lokₒ.	I not buy.[2] Not want.[32]
5.	ˌYaú ˌp'eng-†ₒti ke˩ ˌmò á˩ ?	Have cheaper ones not, eh ?[2]
6.	ˌNi-ko˩ ˌp'eng†-ₒti o˩ ?	This cheaper.[56]
7.	ˌNi-ₒti ˌmai ˈtím mái˩ ˌni ?[2] [ká˩ ˌlá.[2]	This rice how sell, eh ?[53]
8.	ˌAí-ˌyá, (*or* ˌAí-ₒyá) ˌmá-ˌmá*-téi˥*, ˈKám	Oh! let-it-pass. Reduce price.[21]
9.	ˌNéi ˌt'ím ₒti lá.[2] ˌNéi kwai˩ ˌá.[2] [lokₒ.	You increase little.[21] You dear.[1]
10.	ˌM hai˩ kwai˩ ˌá.[2] Hai˩ tai˩ yat˩ ˈhò fo˩	Not is dear.[1] Are No. 1 good articles.[32]
11.	ˈHò ˌm ˈhò ˌá ?[2] ˌNgo-ke˩ chí˩-ˈhò lokₒ.	Good not good eh ?[1] Mine best.[32]
12.	ˌNgo kaú˩ ˌshí* kín˩-kwo˩ ˈhò-ₒti ke˩.	I old time (formerly) seen have better ones.
13.	Chung˩ ˌyaú ˈhò-ₒti ke˩ ˌmò ˌni ?[2]	Besides have better-ones, not, eh ?[53]
14.	ˌNing ˌlai ˈpéi ˌngo ˈt'ai.	Bring come give me see.
15.	Hòp˩ ˈshai,ˌngo shí˩-pít˩ ˌmái ˌá.[2]	Suitable for-use, I certainly buy.[1]
16.	Kwai˩-ₒti ₒtò ˌm kai˩ tái˩ ˌá.[2] [ˈhò ke˩.	Dearer even not reckon-it (*or* no matter).[1]
17.	ₒT'ung* ˌHöng-ˈkong ₒtò ˌmò ˌni-ₒti kòm˩.	Throughout Hongkong even not these so good.[15]
18.	Hai˩ ˈká ke˩. ˌM hai˩ ; hai˩ ˌchan ke˩.	Is false.[15] Not is ; is true.[15]
19.	ˌNíé ₒtò ˌm ˌfan-tak˩-ˌhoí kwai˩ tsín˩ ke˩ lokₒ.	You even not divide-able-out valuable vile.[15.32].
20.	Shik˩ ˌá.[2] ˌNgo ₒtò tsò˩ kwo˩ ˌko-ₒti ˌshángt yí˩ lokₒ. Hai˥* ? [ˌsan ke˩.	Know.[1] I also done over that business.[32] Indeed? [Notice this is changed into a variant tone.]
21.	Hai˩ kaú˩ ke˩ lá˩ kwá˩? ˌM hai˩, hái˩	Is old one,[21] probably-'tis-isn't-it ?[18] Not is, is
22.	ˌNi-ko˩ ˌmò yung˩. ˌM-ˌchung-yung˩ lokₒ.	This no use. Useless.[32] [new.[15]
23.	ˌK'öü yíu˩-tak˩ ká˩-ˌts'ín ˌto.	He wants price much.
24.	ˌNéi ˈpéi-tak˩ ˈshíu ˌá.[2] ˌM ˈhò ˌlaú-chü˩-ká˩ ˌá (*or* ₒá).	You offer little.[1] Not good to-hold-the-price-in.[1] [cost-money.)[1]
25.	ˌM kaú˩ ˈpún (*or* ˈpún ˌts'ín) ˌá.[2]	Not enough (to equal) cost-price[1], (*or* original
26.	ˈShai tak˩ ˈkéi noi˥,* ˌni ?[2]	Use can how long, eh ?[53]
27.	ˌNgo ˌpáú (ˈho-ˌyí) yung˩ tak˩ sz˩ ˌnín.	I guarantee (able) use can four years.
28.	ˈKo ˌchöng hai˩ k'ít ₒtán ˌme ?[2]	That [*C.*] is promissory note, is-it ?[39]
29.	ˈPún ˌngan, léi˩-sik˩ (*or simply* ˈpún léi˩, *or* ˈpún sik˩) ˈkéi ₒto á˩ ? [ˌche.	Capital money, interest (*or* principal interest), how much, eh ?[1]
30.	ˌMúi yüt˩ ˌsám ko˩ ˌngan-ˌts'ín* léi˩-sik˩	Each month three [*C.*] dollars interest only.[8]
31.	ˈHò ˌch'ung léi˩ á˩. ˌM hai˩ ˌá; ˈkéi ˌp'engt léi˩ á˩.	Very heavy interest.[2] Not is ;[1] rather cheap interest.[2]
32.	ˈPún ˌngan yat˩ pák ˌyün, ˌts'öü ˌshí ˈts'öü ˌwúi.	Capital money one hundred dollars, any time take back.

1. Use the *former* if the price is likely to be given in silver, and the latter if in cash.

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LESSON X.—Commercial.

1.	What business does he carry on ?	佢做乜野生意呢.
2.	I am a general merchant.	我做南北行嘅,
3.	Where is your hong ?	你間行喺邊處呀.
4.	What is it called *(its style)* ?	乜野字號呢.
5.	How long have you been in business ?	你做生意有幾耐呀.
6.	Call the compradore first though.	叫買辦嚟喳,
7.	Have you made up your accounts ?	你計數唔曾呀.
8.	I have not made them up completely yet.	唔曾計清楚咯.
9.	Compare accounts with me.	同我對數喇.
10.	Wait a bit, this item is wrong.	等吓咋、呢條錯咯.
11.	It must be gone over again. That will do.	要計過咯、做得囉.
12.	Has that money been shroffed ?	睇過個啲銀唔曾呀.
13.	Call the shroff to shroff it. [changed.	叫睇銀嘅嚟睇喇
14.	If there are any bad ones, they must be	有唔好嘅要換嚟.
15.	Weigh these dollars. [light.	兌呢啲銀喇.
16.	Ten of them are not full weight ; they are	十個唔够重呀、輕吖.
17.	Who is the accountant here ?	呢處邊個做掌櫃呢.
18.	My friend. This is the manager.	我朋友、呢個係做司事人.
19.	Has he a share in the business ?	生意佢有份冇呀.
20.	What goods are these ?	呢啲係乜野貨呢.
21.	All miscellaneous goods.	喊嘢吩都係雜貨咯.
22.	Have they passed the Customs ? [Lading ?	過税唔曾呢.
23.	They have passed. Where is the Bill of	過咗咯、攬載紙呢.
24.	He wants to open a shop. [capital)	佢想開間舖.
25.	I am afraid he will lose his money *(lit.*	我慌佢賠本呀.
26.	Where is his shop ? [very dull.	佢個間舖喺邊處呢.
27.	There is not much business here. It is	呢處冇乜生意呀、好淡吖.
28.	What were the good-will, stock-in-trade and fittings sold for ? [to him, was it ?	招牌、舖底、傢生頂得幾多銀呢.
29.	Then it was you that sold that business	噉、個啲生意係你頂過佢咩.
30.	Call men to carry the goods into the godown. I will not come to-morrow, as it is Sunday.	叫人抬貨落貨倉喇。聽日禮拜我唔嚟咯.
31.	When does the steamer leave ? There are a great many passengers.	火船幾時開身呢、有大多搭客咯.
32.	I want to send some letters (*or* a letter) home to the country.	我要寄信翻去歸鄉下.

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LESSON X.—Commercial.

1.	⸢K'öü tsò² ˌmi ⸢ye ˌshángt-yí⸣ ˌni ? ²	He does what thing business, eh ?53
2.	⸢Ngo tsò² ˌnám-pak⸣ ˌhong* ke⸣.	I do south-north hong's.15
3.	⸢Néi ˌkán ˌhong* ⸢haí ₒpín shü⸣ á⸣ ?	Your [C.] hong at what place, eh ?2
4.	ˌMi ⸢ye tsz²-hò² ˌni ? ²	What (thing) style, eh ?53
5.	⸢Néi tsò² ˌshángt-yí⸣ ⸢yaú ⸢kéi nof³* á⸣ ?	You do business have how long, eh ?2
6.	Kíú⸣ ⸢máí-pán³* ˌlaí ⸢chá.	Call compradore come first.5
7.	⸢Néi kaí³* shò⸣ ˌm ˌts'ang á⸣ ?	You reckon accounts not yet, eh ?2
8.	ˌM ˌts'ang kaí⸣ ˌts'ing-⸢ch'o lok₀.	Not yet reckoned clearly.32
9.	ˌT'ung ⸢ngo töü⸣ shò⸣ ˌlá.²	With me compare accounts. 21
10.	⸢Tang ⸢há chá⸣, ˌni ˌt'íú ts'o⸣ lok₀.	Wait bit first,6 this item wrong.32
11.	Yíú⸣ kaí⸣ kwo⸣ lok₀. Tsò² tak⸣ lo⸣.	Must reckon again.32 Do can.31
12.	⸢T'aí kwo⸣ ko⸣-₀ti ⸢ngan* ˌm ˌts'ang á⸣ ?	Looked over that money not yet, eh ?2
13.	Kíú⸣ ⸢t'aí-⸢ngan*-ke⸣ ˌlaí ⸢t'aí ˌlá.²	Call shroffing-one come look. 21
14.	⸢Yaú ˌm ⸢hò ke⸣ yíú⸣ wún² po⸣.	Have not good ones must change.60
15.	Töü⸣ ˌni-ti ⸢ngan* lá ²	Weigh these dollars. 21
16.	Shap₂ ko⸣ ˌm kaú⸣ ⸢ch'ung t á⸣. ˌHengt ˌá.²	Ten [C.] not enough heavy.2 Light.1
17.	ˌNi-shü⸣ ₒpín ko⸣ tsò² ⸢chöng-kwaí³* ˌni ?²	This-place who [C.] is accountant, eh ?53
18.	⸢Ngo ˌp'ang-⸢yaú. ˌNi-ko⸣ haí² tsò² ˌsz-sz²-⸢yan.	My friend. This [C.] is being manager.
19.	ˌSháng†-yí⸣ ⸢k'öü ⸢yaú fan³* ⸢mò á⸣ ?	Business he has share, not, eh ?2
20.	ˌNi-₀ti haí² ˌmi ⸢ye fo⸣ ˌni ? ²	These are what thing goods, eh ?53
21.	Hám²-pá²-láng² ₀tò haí² tsáp₂ fo⸣ lok₀.	All even are miscellaneous goods.32
22.	Kwo³* shöü⸣ ˌm ˌts'ang ˌni ? ²	Passed customs not yet, eh ?53
23.	Kwo⸣ ⸢cho lok₀. ⸢Lám-tsoí⸣-⸢chí ˌni ? ²	Passed [s. of p. t.].32 Bill-of-Lading, eh ?53
24.	⸢K'öü ⸢söng ˌhoí ˌkán p'ò⸣.	He wishes open [C.] shop.
25.	⸢Ngo ˌfong ⸢k'öü shít₂ ⸢pún á⸣.	I fear he lose capital.2
26.	⸢K'öü ⸢ko ˌkán p'ò⸣ ⸢haí ₒpín shü⸣ ˌni ?²	His that [C.] shop (that shop of his) at what [place, eh ?53
27.	ˌNi shü⸣ ⸢mò mat⸣ ˌshángt-yí⸣ á⸣. ⸢Hò tám² ˌá.²	This place not much business.2 Very dull.1
28.	ˌChíú-ˌp'ái, p'ò⸣-⸢taí, ká⸣-ˌshángt ⸢ting tak₂ ⸢kéi ₒto ⸢ngan* ˌni ? ²	Signboard, shop-residue, furniture, sold able how much money, eh ?53
29.	⸢Kòm₂ ⸢ko-₀ti ˌshángt-yí⸣ haí² ⸢néi ⸢ting kwo⸣ ⸢k'öü ˌme ?²	Then that business 'twas you sold (it) to him, was it ?39
30.	Kíú⸣ ˌyan ⸢t'oí fo⸣ lok₂ fo⸣-₀ts'ong ˌlá.² ˌT'ing (*or* ₀T'ing)-yat₂ ⸢Laí-pái⸣ ⸢ngo ˌm ⸢laí lok₀.	Call men carry goods down go-down.21 To-morrow, Sunday, I not come.82
31.	⸢Fo-ˌshün ⸢kéi ⸢shí* ˌhoí-ˌshan ˌni ?² ⸢Yaú tái² ˌto táp₀-hák₀ lok₀.	Steamer what time start, eh ?53 Have great many passengers.32
32.	⸢Ngo yíú⸣ kéi⸣ sun⸣ ˌfán höü⸣ ˌkwaí ˌhöng-⸢há.	I want send letter back go home country.

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LESSON XI.—Medical.

1.	This gentleman is a doctor.	呢位係醫生咯。
2.	Is he a surgeon, or physician?	佢係外科醫生、嚟內科呢。
3.	Call a Chinese doctor to feel my pulse.	請唐人醫生嚟睇脈呀。
4.	I am not very well to-day.	我今日唔多自然咯。
5.	What is the matter with you?	你有乜野病呢。
6.	My head aches.	頭痾呀。
7.	Have you been sick?	有嘔冇呢。
8.	I have not, but I feel inclined to be so.	冇嘔、想嘔呀。
9.	Is there anything else the matter?	重有乜野病冇呢。
10.	I have also the stomach-ache.	我肚都痛吖。
11.	That is not serious.	個啲冇乜相干嘅。
12.	Take a little medicine.	食啲藥喇。[1]
13.	What medicine ought I to take?	我應食乜野藥呢。
14.	Wait till I come back. I am going to the hospital now.	等我翻嚟咋、 我而家去醫生館。
15.	I will send a man with medicine for you.	我打發人挈藥嚟俾你。
16.	You have fever. I will give you a draught.	你發熱囉、我俾藥水你食。
17.	I have ague. Take this powder.	我發冷囉、食呢啲藥散。
18.	Do you feel your throat dry?	你見喉嚨乾咩。
19.	I do, and it is very painful.	見乾囉、又見好痛添咯。
20.	Don't drink so much water.	咪飲咁多水吖。
21.	Take a little chicken broth. Take a little congee.	飲的鷄湯、食的粥吖。
22	Are you able to sleep at night?	晚頭瞓得、唔瞓得呢。
23.	Has he got cold? Does he cough?	佢冷親咩、 佢咳嗎。
24.	At times he does, at times he doesn't.	有時有、有時冇。
25.	Put on a plaster. Does he drink?	貼膏藥、佢飲酒唔飲呀。
26.	I am afraid he smokes opium.	我慌佢食鴉片烟嘅。
27.	Perhaps he does. I am afraid he does.	怕係呀、或者係都唔定呀。
28.	How long has he been ill?	佢病有幾耐呢。
29.	He has been feeling weak for a long time.	佢好耐見軟弱囉。
30.	Tell him to take some cooling medicine.	叫佢食啲凉藥喇。
31.	Did he feel better after taking the pills?	佢食咽藥丸見好的嗎。
32.	No, he was much worse..	唔係、越發做咯。

1 飲 'Yam could be used; but the above form is better.

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LESSON XI.—Medical.

1.	ˌNi waí˥˩* haí˨ ˌyí-ₒshángꜛ (*or* ˌyí-ₒshang) lokₒ.	This [*C.*] is doctor.[32]
2.	˧˩K'öü haí˨ ngoí˨-ₒfo ˌyí-ₒshángꜛ, *(or short a)* péí˨ noí˨-ₒfo ˌni?[2]	He is external-practice doctor, or internal-practice, eh?[53]
3.	ˋTs'engꜛ ˧˩T'ong-˧˩yan ˧˩yí-ₒshángꜛ *(or short a)* ˧˩laí ˋt'aí mak˨ á˩.	Invite Chinese doctor come feel pulse.[2]
4.	˧˩Ngo ˌkam-yat˨ ˌmₒto tsz˨-˧˩yín lokₒ.	I to-day not very well.[32]
5.	˧˩Néí ˧˩yaú mat˩-˧˩ye peng˨ꜛ ˌni?	You have what-thing sickness, eh?[53]
6.	ˌT'aú-ts'ekₒꜛ á˩.	Headache.[2]
7.	˧˩Yaú ˋaú ˧˩mò ˌni?[2]	Have sick not, eh?[53]
8.	˧˩Mò ˋaú; ˋsöng ˋaú ˌche.[2]	Not sick; wish to-be-sick only.[7]
9.	Chung˨ ˧˩yaú ˌmi-˧˩ye peng˨ꜛ ˧˩mò ˌni?[2]	Besides have what sickness not, eh?[53]
10.	˧˩Ngo ˧˩t'òₒtò t'ung˩ ˌá.[2]	My stomach also pains.[1]
11.	Ko˩-ₒti ˧˩mò mat˩ ˌsöng-ˌkòn ká˩.	That not much matter.[14]
12.	Shik˨ₒti yök˨ ˌlá.[2]	Eat some medicine.[21]
13.	˧˩Ngo ˌying shik˨ ˌmi-˧˩ye yök˨ ˌni?[2]	I ought to-eat what medicine, eh?[53]
14.	ˋTang ˧˩ngo ˌfán ˧˩laí chá˩. ˧˩Ngo ˧˩yí-ₒká hōü˩ ˌyí-ₒshángꜛ *(or short a)* ˋkwún.	Wait I back come until.[6] I at-present go hospital.
15.	˧˩Ngo ˋtá-fát˩ₒ˧˩yan ˌning yök˨ ˧˩laí ˋpéí ˧˩néí.	I send man bring medicine come give you.
16.	˧˩Néí fátₒ-yít˨ lo˩. ˧˩Ngo ˋpéí yök˨ ˋshöü ˧˩néí shik˨. [ˋsán.	You have-fever.[31] I give medicine water (i.e., liquid medicine) you eat.
17.	˧˩Ngo fátₒ-˧˩láng lo˩. Shik˨ ˌni-ₒti yök˨	I have-ague.[31] Eat this medicine powder.
18.	˧˩Néí kín˩ ˧˩haú-˧˩lung ˌkon ˌme?[2]	You feel throat dry, eh?[39]
19.	Kín˩ ˌkon lo˩; yaú˨ kín˩ ˧˩hò t'ung˩ ˌt'ím lokₒ.	Feel dry;[31] also feel very painful besides.[32]
20.	˧˩Maí ˋyam kòm˩ ˌto ˋshöü ˌá.[2]	Don't drink so much water.[1]
21.	ˋYam ₒti ˌkaí ˌt'ong; shik˨ₒti chuk˩ ˌá.[2]	Drink some chicken soup; eat some congee.[1]
22.	˧˩Mán-˧˩t'aú* fan˩-tak˩, ˧˩m fan˩-tak˩ ˌni?[2]	Night-time sleep-can, not sleep-can, eh?[53]
23.	˧˩K'öü ˧˩láng-ˌts'an ˌme? ˧˩K'öü k'at˩ ˧˩má?	He cold-caught, eh?[39] He cough, eh?[37]
24.	˧˩Yaú ˧˩shí* (*or* ˧˩shí) ˧˩yaú; ˧˩yaú ˧˩shí* (*or* ˧˩shí) ˧˩mò.	Have times have; have times not.
25.	T'ípₒ ˌkò-yök˨. ˧˩K'öü ˋyam ˋtsaú, ˧˩m ˋyam á˩?	Stick-on plaster. He drink wine, not drink, eh?[2]
26.	˧˩Ngo ˌfong ˧˩k'öü shik˨ ˌá-p'ín˩-ₒyín ke˩.	I fear he smokes opium.[15]
27.	P'á˩ haí˨ á˩ Wák˨-ˌche haí˨ ₒtò ˧˩m ting˨ á˨.	Fear does.[2] Perhaps does also not certain.[3]
28.	˧˩K'öü peng˨ꜛ (*or* peng˥˩*) ˧˩yaú ˋkéí noí˥˩* ˌni?[2]	He ill have how long, eh?[53]
29.	˧˩K'öü ˋhò noí˨ kín˩ ˧˩yün-yök˨ lo˩.	He very long feel weak.[31]
30.	Kíú˩ ˧˩k'öü shik˨ₒti ˧˩löng yök˨ ˌlá.[2]	Tell him eat some cooling medicine.[21]
31.	˧˩K'öü shik˨-ˋcho yök˨-˧˩yün* kín˩ ˋhò-ₒti	He eat [s. of p. t.] pills feel better, eh?[37]
32.	˧˩M haí˨, yüt˨-fátₒ paí˨ lokₒ. [˧˩má?[2]	Not is, the-rather the-worse.[32]

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LESSON XII.—Ecclesiastical.

1. Is this a convent or not?
2. Are there any priests?
3. There are no priests; there are nuns only.
4. How many are there? Are there many or few?
5. Over twenty. Twenty and more.
6. What do they, the priests, do?
7. Read the Sutras the whole day long, so they say.
8. Do you believe it? No one does.
9. That is a temple. I do not know whether it is a Buddhist, or Taoist one.
10. It is a Buddhist temple.
11. What is the difference?
12. There is a great difference.
13. What idols are those?
14. The three Precious Buddhas.
15. He is a Protestant missionary.
16. Have you become a convert? I have not.
17. Why have you not?
18. Is there a chapel here?
19. There are two; and there is someone preaching every day.
20. Are they Protestant or Catholic?
21. One is Protestant.
22. One (*or* The other) is Catholic
23. Who are the Catholic Missionaries?
24. They are all Frenchmen.
25. Have they families?
26. They are not allowed to marry.
27. They wear Chinese clothes.
28. What is the intention in this?
29. They want to be like Chinese.
30. Is there any other reason?
31. You must ask them to know.
32. I am a Chinese, and do not know.

呢間係庵唔係呢。
有和尚冇呀。
冇和尚、有尼姑啫。
有幾多個呢、多嘅少呢。

二十零個、二十個有多咯。
佢哋呢、和尚呢、做乜野呢。
成日念經喎。

你信唔信吖、冇人信嘅。
個間係廟、唔知係佛教嘅。
嘅道教嘅呢。

係佛教嘅。
有乜分別呢。
有大分別咯、*or* 大有分別咯。
個的係乜野菩薩呢。
係三寶佛咯。
佢係講耶穌嘅。
你入教唔曾呀、未曾呀。
做乜你唔曾入教嘅咩。
呢處有禮拜堂冇呢。
有兩間咯、日日有人講書。

係天主教嘅、嘅耶穌教嘅呢。
一間係耶穌教嘅。
一(*or* 個)間係天主教嘅。
神父係乜人呀。
個個都係法蘭西人呀。
佢哋有家眷冇呢。
唔准佢娶老婆嘅。
佢扮唐裝嘅咯。
有乜意思呢。
佢想學翻唐人一樣。
重有乜緣故冇呢。
要問佢就知囉。
我係唐人、唔知到吖。

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LESSON XII.—Ecclesiastical.

1.	ˏNi ˏkán haí² ˍòm ˏm haí² ˏni? ²	This [*C.*] is convent not is, eh? [53]
2.	˧Yaú ˏwo-shōng˧* ˧mò á˩?	Have (Buddhist) priests (or) not, eh? ²
3.	˧Mò ˏwo-shōng˧*; ˧yaú ˏnéí-ˍkwú ˏche.²	No (Buddhist) priests; have nuns only. [7]
4.	˧Yaú ˇkéí ˍto ko˩ ˏni? ˏTo pé² ˇshíú ˏni? ²	Have how many [*C.*], eh? [53] Many or few, eh? [53]
5.	Yí²-shap₂ ˧leng† ko˥* Yí² shap₂ ko˩ ˧yaú ˏto lokˍ (*or only* Yí² shap₂ ko˩).	Twenty odd [*C.*]. Twenty [*C.*] have more. [32]
6.	˧K'öü-téí² ˏni, ˏwo-shōng˧* ˏni, tsò² ˏmi-˧ye ˏni? ²	They, [53] priests, [53] do what thing, eh? [53]
7.	ˏShengt yat₂ ním²-ˏking ˧wo.	Whole day recite-sutras, (so they) say. [65]
8.	˧Néí sun˩ ˏm sun˩ á? ˧Mò ˏyan sun˩ke˩.	You believe not believe, eh? [1] No man believes. [15]
9.	Ko˩ ˏkán haí² míú˧*. ˏM ˏchí haí² Fat₂-káú˩ ke˩, pé² Tò²-káú˩-ke˩ ˏni. ²	That [*C.*] is temple. Not know is Buddhist-sect's, [15] or Taouist-sect's? [15 53]
10.	Haí² Fat₂-káú˩ ke˩.	Is Buddhist-sect's. [15]
11.	˧Yaú mat˩ ˏfan-pít₂ ˏni? ²	Have what difference, eh? [53]
12.	˧Yaú tái² ˏfan-pít₂ lokˍ, *or* tái² ˧yaú ˏfan-pít₂ lokˍ.	Have great difference, [32] *or* great have difference. [32]
13.	Ko˩-ˍti haí² mat˩-˧ye ˏp'ò-sátˍ ˏni?	Those are what idols, eh? [53]
14.	Haí² ˏSám ˇPò Fat₂ lokˍ.	Are Three Precious Buddhas. [32]
15.	˧K'öü haí² ˇkong ˧Ye-ˏsò ke˩.	He is speak Jesus'? [15]
16.	˧Néí yap₂ káú˩ ˧m-˧ts'ang á˩? Meí²-ˏts'ang á˩. [ˏme? ²	You entered the-faith not-yet, eh? ² Not yet. ²
17.	Tsò˧ mat˩ ˧néí ˏm ˏts'ang yap₂ káú˩ ke˩	What thing you not yet entered the-faith, eh? [15 39]
18.	Ni-shü˩ ˧yaú ˧Laí-pái˩ ˏt'ong ˧mò ˏni? ²	This-place have Sabbath Hall not, eh? [53]
19.	ˏYaú ˧lōng ˏkán lokˍ. Yat₂ yat₂ ˧yaú ˏyan ˇkong-ˏshü.	Have two [*C.*]. [32] Day (by) day have man preach.
20.	Haí² ˏT'ín-ˇChü-káú˩ ke˩, pé² ˏYe-ˏsò-káú˩ ke˩ ˏni? ²	Are Heaven's-Lord's-faith's, (*or* [15]) or Jesus faith's, eh? [15 53]
21.	Yat˩ ˏkán haí² ˏYe-ˏsò káú˩ ke˩.	One [*C.*] is Jesus' faith's. [15]
22.	Yat˩ (*or* Ko˩) ˏkán haí² ˏT'ín ˇChü káú˩ ke˩.	One (*or* The other) [*C.*] is Heaven's Lord's faith's. [15]
23.	ˏShan-fú² haí² ˏmi-ˏyan* á˩?	Priests (Romish) are what-men, eh? ²
24.	Ko˩-ko˩ ˍtò haí² Fátˍˍ-lán*-ˍsaí*-ˏyan á˩.	Everyone even is Frenchman. ²
25.	˧K'öü-téí² ˧yaú ˏká-kün˩ ˧mò ˏni? ²	They have families not, eh? [53]
26.	ˏM ˇchun ˧k'öü ˇts'öü ˧lò-ˏp'o ke˩.	Not allowed to-them to-marry wives. [15]
27.	˧K'öü pán² ˏT'ong-ˍchong ke˩ lokˍ.	They dress Chinese-style. [15 32]
28.	˧Yaú mat˩ yí˩-sz˩ ˏni? ²	Have what meaning, eh? [53]
29.	˧K'öü ˇsöng hok₂ ˏfán ˏT'ong-ˏyan yat˩ yōng².	They wish copy again Chinese (*lit.* T'ong men, i.e., men of the T'ong Dynasty) one same.
30.	Chung² ˧yaú mat˩ ˏyün-kwú˩ ˧mò ˏni? ²	Besides have what reason, have-not, eh? [53]
31.	Yíú˩ man² ˧k'öü tsaú² ˏchí lo˩.	Must ask them then know. [31]
32.	˧Ngo haí² ˏT'óng-ˏyan, ˏm ˏchí-tò˩ ˏá. ²	I am Chinese, not know. [1]

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LESSON XIII.—Nautical.

1.	This is a steamer.	呢隻係火船.
2.	That is a sailing vessel. [a steam-launch	個隻係桅棒船.
3.	There is no wind to-day. We must go in	今日冇風、要搭火船仔去咯.
4.	How many passengers are there on board?	船上有幾多搭客呢.
5.	Are there fully a thousand, or thereabout?	有成千個咁嘈冇呀.
6.	They are mostly Chinese, who are going to Singapore.	唐人多咯、去星架波嘅.
7.	Where is the Chief Officer? [Mate.	大伙呢、(or)大伙喺邊處叮.
8.	This is the Captain; that is the Second	呢個係船主、啲個係二伙.
9.	When shall we reach port?	幾時到埠呀.
10.	This vessel can go very fast.	呢隻船行得好快.
11.	How many *li* will it go in an hour?	一點鐘行得幾多里路度呢.
12.	It will probably steam over fifty *li*.	約嘆車得五十多里路.
13.	Is it the Chief or Second Engineer who	係大車、嚟二車埋砦呢.
14.	Do you ever sail? [has gone on shore?	有時嘯哩冇呀.
15.	How much coal do you use a day?	一日使幾多炭呢.
16.	It depends entirely upon the speed of the	睇個隻船行快、嚟行慢嘶.
17	If she goes fast then more is used; [ship.	車快就燒多、
18.	If she goes slow then less is used.	車慢就燒少.
19.	Come upon deck. Do not go near the funnel.	上船面喇、咪行埋烟通個處呀.
20.	Is this a passage boat, or a ferry-boat?	呢隻渡船、嚟橫水渡呢.
21.	It is a passage boat; this is a Kau-lung passage boat.	係渡呀、呢隻係九龍渡呀.
22.	When do you start; and when do you arrive?	(頭)呢.
23.	Where is the ladies' cabin; and the pantry?	你幾時開身、 幾時到[or埋
24.	Call the carpenter to mend that door.	女艙呢、管事房呢.
25.	The hinges are off, and the lock is broken.	叫關木佬嚟、整翻好個度門.
26.	It has no lock. The key has been lost.	個的鉸用嘅、個鎖又爛.
27.	Make another.	冇鎖囉、唔見個條鎖匙咯.
28.	First take a padlock, and lock the door securely.	整過第二條喇.
29.	How many sailors and firemen are there on board?	先使把荷包鎖、鎖緊個度門至得.
30.	What is the capacity of the vessel?	船上有幾多水手、 幾多燒火呀.
31.	What is her draft? Seven feet eight.	個船裝得幾多貨呢.
32.	They are just going to hoist sail.	食幾深水呀、 七尺八.
		就扯哩囉.

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LESSON XIII.—Nautical.

1. ˏNi chek˳ haí² ˊfo-ˏshün. — This [*C.*] is steamer.
2. ˊKo chek˳ haí² ˏwai-ˋp'áng ˏshün. — That (*C.*) is sailing ship.
3. ˏKam-yat₂ ˋmò ˏfung. Yíu˃ táp˳ ˊfo-ˏshün-ˊtsaí hõü˃ lok˳. — To-day no wind. Must by fire-ship-little go.[32]
4. ˏShün shöng² ˋyaú ˊkéí ˳to táp˳-hák˳ ˏni? ² — Ship on have how many passengers, eh? [53]
5. ˋYaú ˏsheng† ˏts'ín ko˃ kòm˃ tsaí² ˋmò ˏá? — Have fully thousand [*C.*] so thereabouts, not have?[1] eh?[2]
6. ˏT'ong-ˏyan ˏto lo˃. Hõü˃ ˏSing-ká˃-˳po ke˃. — Chinese most.[31] Going Singapore.[15] [eh?[1]
7. Táí² ˊfo ˏni?[2] *or* Táí² ˊfo ˊhaí ˳pín shü˃ ˏá? ² — Chief mate, eh?[53] *or* Chief mate at what place,
8. ˏNi-ko˃ haí² ˏshün-ˊchü; ˊko-ko˃ haí² yí² — This [*C.*] is Captain; that [*C.*] is second mate.
9. ˏKéí ˏshí* tò˃ faú² á˃? [ˊfo. — What time arrive port, eh?[2]
10. ˏNi chek˳ ˏshün ˏháng tak˳ ˊhò fái˃. — This [*C.*] vessel go can very fast.
11. Yat˳ ˊtím ˳chung ˏháng tak˳ ˊkéí ˳to ˋléí lò² tò³* ˏni?[2] [lò². — One striking of-the-clock go can how many miles road about, eh?[53]
12. Yök˳-mok˳˳˥* ˏch'e tak˳ ˋng-shap₂ ˏto ˋléí — Probably steam can fifty more *li* road.
13. Haí² Táí² ˏch'e, péí² yí² ˏch'e ˏmáí chái˃ — Is-it Chief engineer, or second do closed (to)
14. ˋYaú ˏshí* ˊshaí ˋléí ˋmò á˃? [ˏni?[2] — Have times use sails have-not, eh?[2] [shore, eh?[53]
15. Yat˳ yat₂ ˊshaí ˊkéí ˳to t'án˃ ˏni[2]? — One day use how much coal, eh?[53]
16. ˊT'aí ko˃ chek˳ ˏshün ˏháng fái˃, péí² ˏháng — See that [*C.*] vessel go fast, or go slow only.[7]
17. ˏCh'e fái˃ tsaú² ˏshíú ˏto; [mán² ˏche.[2] — Steam fast then burn more;
18. ˏCh'e mán² tsaú² shíú ˊshíú. — Steam slow then burn little.
19. ˋShöng ˏshün mín³* ˏlá² ˋMaí ˏháng ˏmáí ˏyín-˳t'ung ko˃ shü˃ á˃. [ˏni?[2] — Ascend ship's surface.[21] Don't walk near funnel that place.[2]
20. ˏNi chek˳ tò²-ˏshün, péí² ˏwáng-ˊshöü-tò³* — This [*C.*] passage-boat, or ferry-boat?[53]
21. Haí² tò² á˃; ˏni chek˳ haí² ˊKaú-ˏlung — Is passage-boat;[2] this [*C.*] is Kau-lung passage-
tò² á˃ [ˏmáí ˏt'aú) ˏni?[2] boat.[2] [connect-bows to-the-port), eh?[53]
22. ˋNéí ˊkéí-ˏshí* ˏhoí-ˏshan; ˊkéí-ˏshí* tò˃ (*or* — You what-time start; what-time arrive (*or*
23. ˋNõü ˳ts'ong ˏni?[2] ˊKwún-sz³*-ˏfong* — Women's cabin, eh?[53] Pantry, eh?[53]
ˏni?[2] [ˊko tò² ˏmún. [[*C.*] door.
24. Kíú˥ taú˃-muk₂-ˊlò ˋlai ˊching-ˏfán-ˊhò — Call carpenter come, to-make-again-good that
25. Ko˃-˳ti káú˃ lat˳ˊcho, ko˃ ˊso yaú² lán². — Those hinges came-off [s. of p. t.], the lock
[lok˳. moreover broken.
26 ˋMò ˊso lo˃. ˏM kín³* ko˃ ˏt'íú ˊso-ˏshí — No lock.[31] Not see the [*C.*] lock-key.[32]
27. ˊChing kwo˃ taí²-yí² ˏt'íú ˏlá. — Make again another [*C.*].[21]
28. ˏSín ˊshaí ˊpá ˏho-˳páú-ˊso, ˊso ˊkan ko˃ tò² — First use [*C.*] purse-lock, lock firmly that [*C.*]
ˏmún chí˃-tak˳. door before it-will-do.
29. ˏShün shöng² ˋyaú ˊkéí ˳to ˊshöü-ˊshaú, — Ship on have how many sailors (*lit.* water-
ˊkéí ˳to ˏshíú-ˊfo á˃? hands), how many firemen (*lit.* burn-fire), eh?[2]
30. Ko˃ ˏshün ˏchong tak˳ ˊkéí ˳to fo˃ ˏni?[2] — That vessel hold can how many goods, eh?[53]
31. Shik˳ ˊkéí ˳sham ˊshöü á˃? Ts'at˳ ch'ek˳ — Eat how deep water, eh?[2] Seven feet eight.
32. Tsaú² ˊch'e ˋléí lo˃. [pát˳. — Just-about hauling-up sails [31]

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LESSON XIV.—Judicial.

1.	I want to summons this man. [mine.	我想告呢個人。
2.	He is a thief, and has stolen things of	佢做賊、偷我野咯。
3.	Have you any witnesses?	你有證人冇叮。
4	I have witnesses; they have not come yet.	有證人、唔曾嚟咯。
5.	Issue subpœnas for them to come.	出證人票叫佢嚟喇。
6.	Has the constable arrived?	差人(*or* 差役 *or* 綠衣)[1] 到嗎。
7.	He is at the Gaol.	佢喺監房。
8.	This is the Yamen.	呢間衙門囉。
9	What Yamen?	邊間衙門呢。
10.	The Consul's Yamen (Consulate).	領事官衙門囉。
11.	Who is the present Consul?	而家邊個做領事官呢。
12.	Mr. Fut (*lit.* Mr. Buddha).	係佛大人呀。
13.	I will trouble you to present this petition for me to His Lordship, the Chief Justice	多煩你同我遞呢張稟過按察司大人。
14.	Kindly tell me what to say.	唔該你教我點講。
15.	Are you Plaintiff, or Defendant?	你係原告、嚟被告呢。
16.	You must tell the truth, and only say what you have seen and heard yourself.	要照直講、親眼見、親耳聽、至好講出嚟。
17.	Then I must just say what I know myself.	噉我硬要講本身所知嘅事咯。
18	That is right; that is quite right; no mistake.	啱咯、啱嘴咯、冇錯咯。
19.	Your evidence is not believed.	你口供唔入信呀。
20.	The evidence given on both sides does not agree.	兩頭口供唔合叮。
21.	One of you must be telling lies	是但有個講大話咯。
22.	No, I am not. All Hongkong knows about this matter.	唔係、冇講大話、通香港都知呢件事咯。
23	If you had said, 'the whole neighbourhood also knows,' I might perhaps have believed you.	你話通街坊都知、我或者可以信你。
24.	Will His Lordship allow us to go to the temple and swear on a cock's head?	大人准我哋去廟斬鷄頭唔准呢。
25.	How many prisoners are there to-day?	今日有幾多犯呢。
26.	There is a murderer, there are five thieves, two burglars, and three kidnappers.	有個兇手、五個賊、兩個打明火嘅、三個拐帶嘅。

1. 差人 ˂*ch'ái* ˃*yan*, and 差役 ˂*ch'ái yik*$_2$ are better than 綠衣 *luk*$_2$ ˂*yi* which is vulgar.

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LESSON XIV.—Judicial.

1. ˧Ngo ˥sŏng kò˩ ˨ni ko˩ ˨yan. — I wish prosecute this [*C.*] man
2. ˧K'ōü tsò˨ ts'ák˩, ˨t'aú ˧ngo ˧ye lok˩ — He does thief, (as a calling), steal my things.[32]
3. ˧Néi ˧yaú ching˩-˨yan ˧mò ˨á?[2] — You have witness not-have, eh?[1]
4. ˧Yaú ching˩-˨yan; ˨m-˨ts'ang ˨laí lok˩. — Have witness; not yet come.[32]
5. Ch'ut˩ ching˩-˨yan-p'íú˩ kíú˧ ˧k'öü ˨laí ˨lá.[2] — Issue subpœnas call them come.[21]
6. ˨Ch'ái ˨yan (*or* ˨ch'ái yik˩, *or* luk˩ ˩yí) tò˩ ˧má? — Police man (*or* police man, *or* green clothes) arrived, eh?[37]
7. ˧K'öü ˥haí ˨kám-˨fong. — He at Gaol.
8. ˨Ni ˨kán ˨ngá-˨mún* lo˩. — This [*C.*] Yamen.[31]
9. ˨Pín ˨kán ˨ngá-˨mún* (*or* ˨mún) ˨ni?[2] — Which [*C.*] Yamen, eh?[53]
10. ˧Ling-sz˨-˨kwún ˨ngá-˨mún lo˩. — Consul's Yamen.[31]
11. ˨Yí-˩ká ˩pín ko˧ tsò˨ ˧Ling-sz˨-˨kwún ˨ni?[2] — At-present who [*C.*] is-doing consul, eh?[53]
12. Haí˨ Fat˩ Tái˨-˨Yan á˩. — It-is Fat Great-man (*i.e.*, Mr. Buddha).[2]
13. ˨To ˨fán ˧néi ˨t'ung ˧ngo taí˨ ˨ni ˨chöng ˥pan kwo˧ On˩-Ch'át˩-˩Sz Tái˨-˨Yan. — Much trouble you for me present this [*C.*] petition to Chief-Justice His-Lordship.
14. ˨M ˨koí ˧néi káú˩ ˧ngo ˥tím ˥kong. — Not deserve you teach me how speak.
15. ˧Néi haí˨ ˨Yün-kò˩, pé˨ Péi˨-kò˩ ˨ni?[2] — You are Plaintiff, or Defendant, eh?[53]
16. Yíú˩ chíú˧ chik˩ ˥kong, ˨ts'an ˧ngán kin˩, ˨ts'an ˧yí ˨t'eng†, chí˧ ˥hò ˥kong ch'ut˩ ˨laí. — Must according-to straight-forwardness speak, own eyes seen, own ears heard, only good speak out come.
17. ˥Kòm ˧ngo ngáng˨ yíú˩ ˥kong ˥pún ˨shan ˥sho ˨chí ke˩ sz˨ lok˩. — Then I just must speak own person what (I) know matters.[15][32]
18. ˨Ngám (*or* ˩ngám) lok˩; ˨ngám (*or* ˩ngám) sáí˩ lok˩; ˧mò t'so˩ lok˩. — Right;[32] right entirely;[32] no mistake.[32]
19. ˧Néi ˥haú-˨kung ˨m yap˩ sun˩ á˩. — Your evidence not enter belief.[2]
20. ˧Lōng ˨t'aú ˥haú-˨kung ˨m kòp˩ ˨á.[2] — Both sides evidence not agree.[1] [lies.[32]
21. Shí˨-tán˨ ˧yaú* ko˩ ˥kong tái˨-wá˨ lok˩. — Certainly (of the two) there-is [*C.*] speaking
22. ˨M haí˨, ˧mò ˥kong tái˨-wá˨. ˩T'ung ˨Höng-˥Kong ˩tò ˨chí ˨ni kín˨ sz˨ lok˩. — Not is, not speaking great-words. Throughout Hongkong (all) even know this [*C.*] matter.[32]
23. ˧Néi wá˨, '˩T'ung ˨kái-˩fong ˩tò ˨chí,' ˧ngo wák˩-˥che ˥ho-˧yí sun˩ ˧néi. — You say, 'all neighbourhood even knows,' I perhaps might believe you.
24. Tái˨-˨Yan ˥chun ˧ngo-téi˨ höü˩ míú˧* ˥chám ˨kaí ˨t'aú, ˨m ˥chun, ˨ni?[2] — His-Lordship allow us go temple chop-off fowl's head, not allow, eh?[53]
25. ˨Kam-mat˩ ˧yaú ˥kéi ˩to fán˧* ˨ni?[2] — This-day have how many prisoners, eh?[53]
26. ˧Yaú ko˩ ˨hung-˥shaú, ˧ng ko˩ ts'ák˩, ˧löng ko˩ ˥tá-˨ming-˥fo ke˩, ˨sám ko˩ ˥kwái-tái˩ ke˩. — Have [*C.*] murderer, five [*C.*] thieves, two [*C.*] burglars,[15] three [*C.*] kidnappers.[15]

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LESSON XIV.—Judicial.—*(Continued).*

27. Then there are a great number of cases.
28. Those are the lawyers at the table.
29. The case has been up for hearing several times; when will judgment be given?
30. How do I know? Ask the Interpreter to enquire for you.
31. The case was tried at the Magistracy, and the Magistrate allowed the defendant to be bailed out.
32. Do you wish to arrest the man, or put execution in force against his goods?

嗰、有好多案件咯。
坐埋檯嘅係狀師咯。
審幾堂囉、幾時定案呢。

我黙知呀、 拜託傳話同你問吓喇。
喺巡理廳審過、大老爺准担保被告出嚟咯。

你想拉個人、或(*or* 啵) 封佢貨呢。

LESSON XV.—Educational.

1. Ah! here we are. This is a Government Free School [classes.
2. There are sixty scholars, divided into four
3. The master is a friend of mine, and a Chinese B.A.
4. Has he got any assistant?
5. Not at present, but he wishes to engage one after the New Year.
6. There will be holidays at the end of the year, I suppose?
7. Certainly, we Chinese think it of the utmost importance to keep the New Year.
8. What book is this boy reading?
9. That is the Trimetrical Classic, the book that a Chinese boy reads first.
10. Then it is a simple book; for probably you proceed from the simple to the difficult.
11. It is neither very simple, nor very difficult: the words are most of them simple, but the meaning is sometimes very abstruse.
12. How many years have you been at school?

啊、到咯、呢間係皇家義學。

有六十個學生、分四班嘅、
個先生係我朋友、佢係秀才。

有人帮教冇呢。
現時冇、但係過年想請個、

年尾放假囉咁。

定嘅喇、我哋唐人過年算至緊要嘅咯。
呢個呢、讀乜野書呢。
個部係三字經咯、唐人細仔先讀個部嘅咯。
嗰就係淺書咯、大概自淺而深嚟學嘅。

又唔係幾淺、又唔係幾深、字大多淺嘅、但意思有時好深嘅。

你讀幾多年書呢。

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LESSON XIV.—Judicial.—*(Continued).*

27. ˋKòm, ˧yaú ˋhò ˨to onˋ-kín˥* lok˨. — Then have great many cases.[32]
28. ˧T'so ˨mái ˨t'oí* keˋ haiˀ chongˀ-₀sz lok₀. — Sit at table those are lawyers.[32]
29. ˋSham ˋkéi ˨t'ong loˋ; ˋkéi ˨shí* tingˀ onˋ ˨niˀ[2] — Try several sittings;[31] what time fix case eh?[53]
30. ˧Ngo ˋtim ˨chi áˋ? Páiˋ-t'ok₀ ˧ch'ün-wá˥* ˧t'ung ˧néi manˀ ˧há ˨lá.[2] — I how know, eh?[2] Beg-on-your-behalf Interpreter for you ask a-bit.[21]
31. ˋHai ˨Ts'un-˧léi-˨t'eng (*or* ₀t'eng) ˋsham kwoˋ, Táiˀ-˧lò-˨yeˋchun ˨tám-ˋpò Péiˀ-kòˋ ch'ut₂ ˨laí lok˨. — At Magistracy tried over, His-Worship allowed bail Defendant out come.[32]
32. ˧Néi ˨söng ˨láiˋ koˋ ˧yan, wák₀ (*or* péˀ) ˨fung ˧k'öü foˋ ˨niˀ[2] — You wish arrest the man, or seize his goods, eh?[53]

LESSON XV.—Educational.

1. Oˀ! tòˋ loˋ. ˨Ni ˨kán haiˀ ˧Wong-˨ká yíˀ hok₂.* — Ah! Arrived.[31] This [*C.*] is Government Free Study.
2. ˧Yaú luk₂-shap₂ koˋ hok₂-₀sháng† (*or short* a), ˨fan szˋ ˨pán keˋ. — Have sixty [*C.*] scholars, divided-into four classes.[15]
3. Koˋ ˨Sín-˨Sháng† haiˀ ˧ngo ˨p'ang-˧yaú; ˧k'öü haiˀ Saúˋ-˨ts'oí.* — The teacher is my friend; he is B.A.
4. ˧Yaú ˧yan ˨pong-káúˋ ˧mò ˨niˀ[2] — Have man assist-teach not, eh?[53]
5. Yínˀ-˨shí ˧mò, tánˀ-haiˀ kwo˥* ˧nín ˋsöng ˋts'eng koˋ. — At-present no, but over (New) Year wishes engage [*C.*].
6. ˧Nín ˧méí fongˋ-káˋ loˋ-kwáˋ? — Year end holidays[31] probably?[17]
7. Ting˥*-keˋ ˨lá,[2] ˧ngo-téiˀ ˨T'ong-˧yan kwoˋ ˧nín sünˋ chíˋ ˋkan-yíúˋ keˋ-lok₀. — Certainly,[15 21] we Chinese passing (New)-year consider most important.[15 32]
8. ˨Ni-koˋ ˨ni, tuk₂ mat₂-˧ye ˨shü ˨niˀ[2] — This [*C.*] now, reads what book eh?[53]
9. Koˋ pòˀ haiˀ ˨Sám-Tszˀ-₀king loˋ. ˨T'ong-˧yan saiˋ-₀man-ˋtsaí ˨sín tuk₂ koˋ pòˀ keˋ lok˨. — That [*C.*] is Three-Character-Classic.[31] Chinese children first read that [*C.*][15 32]
10. ˋKòm tsaúˀ haiˀ ˋts'ín ˨shü lok₀. Táiˀ-ˋk'oí tszˀ ˋts'ín ˧yí ˨sham ˧laí hok₂ keˋ. — Then just is easy book.[32] Probably from simple to difficult come study.[15]
11. Yaúˀ ˧m haiˀ ˋkéi ˋts'ín, yaúˀ ˧m haiˀ ˋkéi ₀sham. Tszˀ táiˀ ˨to ˋts'ín keˋ, tánˀ yíˋ-szˋ ˧yaú-˧shí ˋhò ˨sham keˋ. — Also not is very shallow, also not is very deep. Characters greater many shallow,[15] but sense have times very deep.[15]
12. ˧Néi tuk₂ ˋkéi ₀to ˧nín ˨shü ˨niˀ[2] — You read how many years books, eh?[53]

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LESSON XV.—Educational.—*(Continued).*

13.	I have studied between ten and twenty years.	我讀十幾年書咯.
14.	Then you must be very learned.	噉你就係好有學問嘅咯.
15.	Oh no! I cannot consider myself as very learned.	唔係、我唔敢話自己好有學問嘅.
16.	Where is your desk; where is your seat?	你個書位(or 書檯, or 檯) 呢、你嘅椅呢.
17.	I do not belong to this school, I have only come to visit—to see the teacher	我唔係做學生吖 我不過嚟坐吓哄、嚟見吓個教館先生啫.
18.	Oh! probably you are a student. Have you passed any examinations yet?	啊、你係讀書人哩、考過試唔曾呢.
19.	I have gone up several times, but have not graduated; my brother has taken his M.A.	考過兩三勻、未曾入、我大佬已經中舉咯.
20.	When does this class say its lessons?	呢班幾時念書呢.
21.	We Chinese don't do that way; when a boy knows his lesson he comes up and repeats it, the whole class does not come up at once.	我地唐人唔係噉嘅. 一個讀熟、就一個嚟背、唔係成班一齊上嚟念嘅.
22	If he does not know it, what then?	或唔識呢、點呢.
23.	He has to go back to his place and learn it well, if he is lazy he is beaten.	要翻去位讀熟咯、若係懶惰就打佢咯.
24.	These are reading the Four Books, and those the Five Classics.	呢啲讀四書、嗰啲讀五經.
25.	It would be well to hang up two more maps in this school of yours.	你呢間書館 掛多兩幅地理圖都好吖.
26.	How many have commenced to write essays?	有幾多個開筆作文章嘅呢.
27.	A number of the scholars can construct antithetical sentences I suppose.	有好多學生喺對'對哩.
28.	Bring ink, penholder, and pen nibs. I have brought them.	掙墨水、筆竿、筆嘴嚟剌、拈嚟咯.
29.	Has the Government Inspector of Schools been to see this school?	皇家書館嘅監督有嚟睇過呢間館冇呢.
30.	He has; he has been several times. He comes every now and then.	有、嚟過好幾勻咯、耐不耐都嚟嘅.
31.	How many names are there on the roll?	日記紙有幾多人名呢.
32.	There are sixty odd; two or three are absent on sick leave.	有六十幾個、有兩三個因有病告假.

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LESSON XV.—Educational.—*(Continued).*

13. ˢNgo tuk$_2$ shap$_2$ ᶜkéi ᶜnín ᶜshü lok$_o$.
14. ᶜKòm ˢnéi tsaú^2 hai^2 ᶜhò ˢyaú hok$_2$-man^2 ke^2 lok$_o$.
15. ᶜM hai^2, ˢngo ᶜm ᶜkòm wá^2 tsz^2-ᶜkéi ᶜhò ˢyaú hok$_2$-man^2 ke^2.
16. ˢNéi ko^2 ᶜshü-wai^{3*} (*or* ᶜshü-ᶜt'oí*, *or* ᶜto'í*) ᶜni; ˢnéi-ke^2 ᶜyí ᶜni?[2]
17. ˢNgo ᶜm hai^2-tsò^2 hok$_2$-shángᵗ (*or short* a) ᶜá, ˢngo pat$_2$-kwo^2 ᶜlaí ˢts'o ˢhá ᶜche, ᶜlaí kín^2 ˢhá ko^2 káu^2-ᶜkwún ᶜSín-ᶜSháng (*or* ᶜSengᵗ) ᶜche.
18. O^2! ˢnéi hai^2 tuk$_2$-ᶜshü-ˢyan kwá^2. ᶜHáu kwo^2 shí^2 ᶜm-ᶜts'ang ᶜni?[2]
19. ᶜHáu kwo^2 ˢlông ᶜsám ᶜwan, méí^2-ᶜts'ang yap$_2$; ˢngo tái^2-ᶜlò ˢyí-ᶜking chung^{2*} ᶜköü lok$_o$.
20. Ni ᶜpan ᶜkéi-ᶜshí* ním^2-ᶜshü ᶜni?[2]
21. ˢNgo-téi^2 ᶜT'ong-ᶜyan ᶜm hai^2 ᶜkòm ke^2, yat$_2$ ko^2 tuk$_2$-shuk$_2$, tsaú^2 yat$_2$ ko^2 ᶜlaí púi^2, ᶜm hai^2 ᶜshengᵗ ᶜpán yat$_2$ ᶜts'ai* ˢshöng ᶜlaí ním^2 ke^2.
22. Wák$_2$ ᶜm shik$_2$ ᶜni, ᶜtím ᶜni?[2]
23. Yíú^2 ᶜfán höü^2 wai^{3*} tuk$_2$ shuk$_2$ lok$_o$, yök$_2$ hai^2 ˢlán-to^2 tsaú^2 ᶜtá ˢk'öü lok$_o$.
24. ᶜNi-ti tuk$_2$ Sz^2-ᶜShü; ᶜko-ti tuk$_2$ ˢNg-ᶜKing.
25. ˢNéi ᶜni ᶜkán ᶜshü-ᶜkwun kwá^2 ᶜto ˢlông fuk$_2$ téi^2 ˢléí-ᶜt'ò tò ᶜhò ᶜá.[2]
26. ˢYaú ᶜkéi ᶜto ko^2 ᶜhoí pat$_2$ tsok$_o$ ˢman-ᶜchöng ke^2 ᶜni?[2]
27. ˢYaú ᶜhò ᶜto hok$_2$-shángᵗ (*or short* a) ˢwúí töü^2 töü^{2*} kwá^2.
28. ᶜNing mak$_2$-ᶜshöü, pat$_2$-kon, pat$_2$-ᶜtsöü ᶜlaí ᶜlá.[2] ᶜNím ᶜlaí* lok$_o$.
29. ᶜWong-ᶜKá ᶜshü-ᶜkwún-ke^2 ᶜKám-tuk$_2$, ˢyaú ᶜlaí ᶜt'aí kwo^2 ᶜni ᶜkán ᶜkwún ˢmó ᶜni?[2]
30. ˢYaú, ᶜlaí kwo^2 ᶜhò ᶜkéi ˢwan lok$_o$, noí^2-pat$_2$-noí^{3*} tò ᶜlaí ke^2. [ᶜni?[2]
31. Yat$_2$-kéi^2-ᶜchí ˢyau ᶜkéi to ˢyan ᶜmeng*
32. ˢYaú luk$_2$-shap$_2$ ᶜkéi ko^2; ˢyaú ˢlông ᶜsám ko^2 ᶜyan ˢyaú pengᵗ kò^2 ká^2.

I read ten odd years books.[32]

Then you even are very-much possessed of learning.[15 32]

Not am, I not dare say myself very-much possessed-of learning.[15]

Your [*C.*] desk (*or* table), eh;[53] your seat, eh?[53]

I not am school-boy,[1] I only come sit a-little while only,[7] come see a-bit that teach-school gentleman (*or contracted form*) only.[8]

Oh! you are read-book-man probably.[18] Examined passed not-yet, eh?[53]

Examinations over two three times, not yet entered; my elder-brother already passed M.A.[32]

This class what-time say-lesson, eh?[53]

We Chinese not are so,[15] one [*C.*] learned-thoroughly then one [*C.*] comes back-it, (*i. e., says his lesson with his back to the teacher: so that he cannot see the book the teacher holds*) not is whole class one together up come say.[15]

If not know, eh, how then?[53]

Must back go seat read thoroughly,[32] if is lazy then beat him.[32]

These learning Four Books; those learning Five Classics.

You this [*C.*] school hang more two [*C.*] maps also good.[1]

Have how many [*C.*] start (with) pens compose essays,[15] eh?[53]

Have great many scholars can make antitheses, I-suppose.[18]

Bring ink, pen-holder, pen-nib come.[21] Brought come.[32]

Government Schools' Inspector have come look over this [*C.*] school, not, eh?[53]

Have come over good few times,[32] now-and-then also come.[15]

Roll have how many persons' names, eh?[53]

Have sixty odd [*C.*]. Have two three [*C.*] because have sickness report leave.

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